IN THIS ISSUE:
THE MYSTIC REALM (Chapter I, Part II)............By Oscar H. Hawley
MAURICE RAVEL AWAY FROM HIS MUSIC....By Charles Alvar-Harding

MUSICAL COURIER
Weekly Review OF THE World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, MAY 20, 1933

Price 15 Cents

PAUL ALTHOUSE

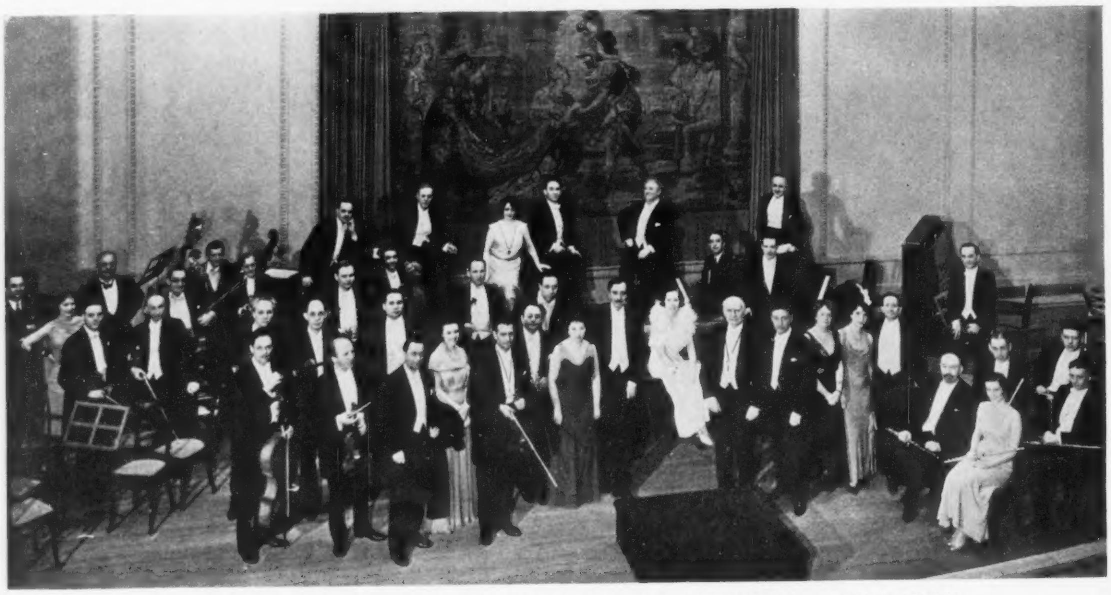
Reengaged by Metropolitan Opera Association for Season 1933-34

THE RHYTHM OF PERCUSSION
expressed at the annual exhibition of Dalcroze Eurhythmics at the Oberlin Conservatory of Music, April 21, under the direction of Doris Portman. This was presented last year by the group at a demonstration for the National Music Supervisors Convention in Cleveland.

REINALD WERRENRATH,
a principal of Music in the Air. Although this operetta is to continue in New York and probably will be heard on the road from coast to coast, Mr. Werrenrath is now booking a concert tour for next fall.

CAROLINE THOMAS,
violinist, is now under the management of George Leyden Colledge. Miss Thomas, a native American, has appeared in recital and with orchestra in the United States, South America, the West Indies and Europe.

ANNA FITZU,
in the original and timely costume which she wore recently at Cobina Wright's Circus Party in New York, given for the benefit of the Boy Scouts.



PARTICIPANTS IN THE FINAL CONCERT OF THE BEETHOVEN ASSOCIATION,
Town Hall, New York, April 30. Center, first row, Horace Britt, Louis Persinger, Marek Windheim, Aida Doninelli, Jacques Gordon, Mishel Piastro, Rosina Lhevinne, Ernest Schelling, Lucrezia Bori, Walter Damrosch, Josef Lhevinne, Ethel Cave-Cole, Germaine Schnitzer, Carlos Salzedo, Georges Barrère, Frances Blaisdell; second row, Hugo Kortschak, Karl Kraeuter, Ottokar Cadek, Sandor Harmati, Richard Bonelli, Carl Deis (extreme right); perched on the pianos, Anselme Fortier, Ernest Hutcheson, Sophie Braslau, Harold Bauer, Giovanni Martinelli, Lee Pattison.

RALPH LEOPOLD,
pianist, recently was presented in recital by the Pierre Degeyter Club of New York. His program comprised works of Bach-Tausig, Chopin, Arensky, Rachmaninoff, Scriabin, Leschetizky, Scott and Sauer and two of his own piano arrangements of Wagner excerpts, the Love Duet and Brangaene's Warning from Tristan and Isolde and the Ride of the Valkyries.

AUGUSTA TOLLEFSEN,
pianist, played the Grieg concerto on May 11 with the Brooklyn (N. Y.) Symphony Club, at Marcy Avenue Baptist Church. She was also soloist at the Long Island Federation of Music Clubs' concert, Flushing High School, N. Y., May 13. (Photo by Valeché.)

MARIA OLSZEWSKA, SIEGFRIED TAPPOLET and MRS. HILDE VON WYMETAL
on the SS. Berlin

COENRAAD V. BOS,
teacher, coach and accompanist, is returning to New York the first of June after spending several years in Europe, where he coached and appeared with prominent artists in recital and on tour.

(See Inside Back Cover for Additional News Pictures)

WM. L. CALHOUN, A.M., Mus.D.
Teacher of Piano
Method grounded upon the entire development rather than some phase of the art.
790 Riverside Drive, N. Y. BRadhurst 2-3729

Mme. REGINA A. DE SALES
VOICE AND REPERTORY
10 rue Le Verrier, Paris VI, France

WAGER SWAYNE HARRIS
Teacher of Singing
320 West 78th Street, New York
Telephone: SUsquehanna 7-6959

ISIDOR STRASSNER
Violinist—Conductor
211 Bedford Park Boulevard, New York
Telephone: SEdgwick 3-1536

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 W. 111th St., New York City CAth. 8-6965

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Telephone: TRafalgar 7-9453

YOUR LOCAL DEALER
is trying to serve you
WHEN YOU WANT ANYTHING IN MUSIC ORDER THROUGH HIM

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: PEnnsylvania 6-2634 and HUmboldt 1429

NORMAN JOLLIFFE
BASS-BARITONE
Teacher of Singing
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient features of the Galin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, New York
Telephone: PEnn. 6-2634

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted.
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
Teacher of Singing
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

ANNA SARGENT SMITH
CHILD CULTURE THRU MUSIC
Studio 711 Steinway Hall, N. Y. CIrcle 7-2770

VERA B. McINTYRE
TEACHER OF VOICE
Assistant VILONAT STUDIOS
140 West 69th St., New York Tel. EN. 2-4580

HUGH PORTER
ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST ORATORIO SOCIETY OF N. Y.
Address 52 West 84th St., New York

GEORGE I. TILTON
Organist and Choirmaster
Third Presbyterian Church
N. Warren St., above W. Hanover, Trenton, N. J.
Tel. Trenton 5066

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
Piano, Organ and Harmony Instruction
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

ERNEST CARTER, Mus. Doc.
COMPOSER - CONDUCTOR
115 East 69th Street - . New York City
Telephone: RHinelander 4-8623

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

CARLO KOHRSSEN
Conductor Washington Heights Oratorio Society
Teacher of Piano and Theory
526 W. 139th St., N. Y. Tel.: BRadhurst 2-3364

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

ELSA HILGER, Cellist
MARIA HILGER, Violinist
GRETA HILGER, Pianist
Address c/o Musical Courier, 113 W. 57th St., New York

WM. EARL BROWN
Author of "Vocal Wisdom"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N. Y.
Telephone: SUsquehanna 7-1079

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the Musical Courier.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

Musical Courier, 113 West 57th St.,
New York, N. Y.
For enclosed $5.00 send the Musical Courier for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.

Name ....

Address ....

City ....

Canada, $8.50 Foreign, $6.25

EDOARDO PETRI
TEACHER OF SINGING—ENDORSED BY WORLD FAMOUS ARTISTS AND EDUCATORS
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

MARY KEEGAN
Vocal Coach—Accompanist—Teacher
Radio Program Director—N. Y. Stations
342 West 71st St., New York SUs. 7-9763

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-1588
Will Accept Advanced Violin Pupils

JOHN R. OATMAN
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

MILO MILORADOVICH
Soprano—Teaching
Studio 102 W. 85th St., New York
Telephone SUsquehanna 7-3074

MILDRED JAMISON DASSETT
Pianist and Teacher
Endorsed by Isidor Philipp
Studio: 522 Steinway Hall, N. Y. ALgonq. 4-0296

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone: SUsquehanna 7-0123

MME. SCHOEN-RÉNE
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
Teacher of Voice—Piano
Assistant to Wilbur A. Luyster in Sight Singing
Metropolitan Opera House Studios, 1425 Broadway, New York and 42 Rockwood Ave., Baldwin, L. I., N. Y.

EDWIN ORLANDO SWAIN
Baritone and Teacher of Singing
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

VOL. CVI—NO. 20
WHOLE NO. 2771

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 15 cents. Yearly Subscription $5.00—Europe $6.25—Canada $8.50.

FIFTY-FOURTH YEAR

RONALD MURAT
COMPOSER—VIOLINIST
850 Riverside Drive New York
Tel. UNiversity 4-3936

HARMONY MADE VISUAL
by Pictures. Essentials for
Players and Singers, by M. Wildermann, $2
Kennedy Pub. Co., Steinway Hall, N. Y. C., or your dealer

GRACE PANVINI
LYRIC COLORATURA
OPERA—CONCERT—RECITAL—RADIO
Address c/o J. Nola, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
1425 Broadway, Suite 38, New York City

DOROTHY
GREENE *Soprano*
Pupils accepted
CONCERT—ORATORIO—RECITAL
105 E. 15th Street, New York Tel. STuyvesant 9-4158

Florence Wessel
VOCAL STUDIO
80 East 77th St., New York City BUtterfield 8-4381

CARL A. **KAMMERER**
TEACHER OF VOICE, PIANO AND ORGAN
Studio: 713 Carnegie Hall, New York City

WALTER HENRY HALL
Professor Emeritus of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

Sarah Peck MORE
SOPRANO AND TEACHER OF SINGING
New York Studio: 151 E. 37th St. Tel. CAledonia 5-7732
Hartford, Conn., Studio: (Wed. & Thurs.) 142 Whiting Lane

DANIEL MORALES
Spanish Baritone
CONCERT—OPERA—RADIO
1416 Steinway Hall, New York ACademy 2-1434

Buy From Your Local Dealer

MARGERY MAXWELL
SOPRANO
Pearson Hotel, Chicago, Ill. Tel. Superior 8200

ROSE **RICCIARDI**
SOPRANO CONCERTS AND RECITALS
39 Vreeland Ave., Clifton, N. J.
Tel. COlumbus 5-1245 or Lambert 3-6339-W

ELEANOR STEELE
SOPRANO
4 East 72nd Street
New York City

HALL CLOVIS
TENOR
4 East 72nd Street
New York City

EDOARDO AND OLGA G. **SACERDOTE**
SCHOOL OF OPERATIC ART, in conjunction with the
OPERATIC ART THEATRE
Voice Development — Concert Repertory
FINE ARTS BUILDING CHICAGO, ILL.

KIRK RIDGE
PROFESSOR OF PIANO
COLLEGE OF FINE ARTS
Syracuse University, Syracuse, N. Y.

SIGHT SINGING
Amazingly quick and lasting results obtained by
MME. C. TROTIN
Author of "Key to Musicianship"
Studio: 411 W. 115th St., N. Y. Tel. UNiversity 4-3803

CAROLINE THOMAS
VIOLINIST
113 WEST 57TH NEW YORK, N.Y.
Concert Management GEORGE LEYDEN COLLEDGE

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago. Har. 3800

SUSAN S. **BOICE**
SINGING
Steinway Hall, 113 W. 57th St., New York City
Studio 717 Tel.: Circle 7-0187

NEW SONGS WITH UNUSUAL APPEAL
By the American Composer, JOHN WELSH
Dear Cecilia—Ah, Beloved!—It is September—Sweetheart of Long Ago (Waltz song)—Love in my Garden. For medium voice, C to G.
At your Publishers, or 44 Court St., Brooklyn, N. Y.

SYLVIA TELL
DANCE PEDAGOGUE AND DANSEUSE
Chicago Musical College

JEAN **CURRIE**
SOPRANO
Concert—Opera—Radio
c/o Manhattan Musical Bureau, Carnegie Hall, N.Y.C.

ARTHUR WARWICK
PIANIST—TEACHER
113 West 57th Street, N. Y. Tel. CIrcle 7-4780

FLORENCE **KAISER** *Soprano*
SIEGFRIED **VOLLSTEDT** *Conductor-Pianist*
Chicago Conservatory, Kimball Bldg., Chicago

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

EUGENE DUBOIS
PIANIST-TEACHER
Studio: 116 Carnegie Hall, New York Phone Circle 7-1958

HORTENSE DRUMMOND
CONTRALTO
OPERA — CONCERT — RECITAL
519 Sunset Road, Winnetka, Ill.

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
Five Recent Years in Europe
21 West 95th Street, New York RIverside 9-0141

DOROTHY HERMAN
LYRIC SOPRANO—Opera, Concerts
825 Orchestra Bldg. Chicago, Ill.

MARGUERITE STERLING
ACCOMPANIST—Exclusive pianist for Gertrude Arnold.
NEW YORK SCHOOL OF MUSIC AND ARTS
310 W. 92nd St., New York SChuyler 4-4140

RALPH DOUGLASS
Pianist—Accompanist—Coach
TEACHER OF PIANO
Sherman Square Studios, 160 W. 73rd St., N. Y. C.
TRafalgar 7-6700

THE NORFLEET TRIO
Catharine Norfleet — Helen Norfleet — Leeper Norfleet
(Violin) (Piano) (Cello)
Concerts for Adults and Children's Matinées
542 West 112th Street New York City

ESTHER HARRIS
TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

Louise St. John WESTERVELT
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

OLIV MAINE
VOCAL ANALYST
Fifth Avenue Hotel, New York City
Tel.: STuyvesant 9-6400

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 809 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel. MOtt Haven 9-0363

GEORGES
MIQUELLE
Cellist
Orchestra Hall Detroit, Mich.

JOHN **McCORMACK** EDWIN SCHNEIDER Accompanist
Direction D. F. McSWEENEY
113 West 57th Street New York
Steinway Piano Used

Frances Ceh
SOPRANO—Specializing in costume recitals
Address: 1416 Steinway Hall, New York, N. Y.

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

ODDONE SOMMOVIGO
TEACHER OF VOICE
In All Its Branches
247 W. 72nd St., N. Y. Tel. TRa. 7-9465

OTTO WATRIN
— VOICE —
Teacher of ELISABETH RETHBERG
421 Fine Arts Bldg., Chicago. Tel. Buck 5285

ARTHUR **KRAFT**
Concert—TENOR—Oratorio
President Columbia School of Music
Chicago, Ill.

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
28 E. 70th St., N. Y. Tel. RHinelander 4-1750

OTTO LUENING
COMPOSER—CONDUCTOR
2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

HANNA **BUTLER** Soprano *Concerts*
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

ETTA **HAMILTON MORRIS**
Soprano CONDUCTOR Teacher
71 Willow Street, Brooklyn, N. Y. Tel. MAin 4-6935

IRMA SWIFT
TEACHER OF VOICE — COLORATURA SOPRANO
166 West 72nd Street, New York
Phone: TRafalgar 7-8939

BEATRICE DESFOSSES
Soprano
Address c/o Mrs. Andrews, 33 Mitchell Ave.
Flushing, L. I. Tel. FLushing 9-2360

NATHANIEL ROBIN
PIANIST AND TEACHER
708 Carnegie Hall, New York Circle 7-6620

JOSEPHINE PATERNO
Dramatic Soprano
OPERA—CONCERT—RECITAL
Management: R. Toreto Telephone OLinville 5-0873

WADEEHA ATIYEH
SOPRANO—"Spirit of the Mysterious East"
Exclusive Direction: Jessie B. Hall
610 Fine Arts Bldg., Chicago, Ill.

ANNA GROFF-BRYANT
TEACHER OF VOICE
Fine Arts Bldg. Chicago, Ill.

THE CORNISH SCHOOL
DRAMA—MUSIC—DANCE
Not operated for profit—Graduate Courses
Catalogue on request, Dept. C I. Seattle, Wash.

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
Metropolitan Opera House Studio, 1425 Broadway, New York
Phone: PEnnsylvania 6-2634

ROY JARMAN
TENOR
OPERA—ORATORIO—CONCERT
205 W. 57th St., New York Tel. CIrcle 7-5420

HELEN GLEASON
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Personal Representative: Bruno Zirato, 113 W. 57th St., N. Y.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training.
Catalog describing all courses from Secretary
Carnegie Hall, New York City

MATHILDA McKINNEY
PIANIST
New York Madrigal Society, 817 Steinway Hall, N. Y.

ADOLPH PICK
VIOLIN PEDAGOGUE — CONDUCTOR
1405 Rascher Avenue, Chicago, Ill.
Phone: Long Beach 2016

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE
APPRECIATION
230 West 59th St. Tel. Circle 7-5329

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese, Emily Day, Nancy McCord,
Hallie Stiles, Claire Alcee, Etc.
145 West 80th St., New York
Phone SUsquehanna 7-7763

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Vocal Studio: 2178 Broadway, N. Y. SUs. 7-9155

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

TOLLEFSEN TRIO
PIANO—VIOLIN—CELLO
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. Tel. STerling 3-3780

MME. OFELIA TELLO
RADIO AND CONCERT PIANIST—TEACHER
Manhattan Beach Hotel, Manhattan Beach, Brooklyn, N. Y.
Representative: Bernie Nathanson, 1416 Steinway Hall, N. Y.

NICOLA **D'AMICO**
TENOR AND DIRECTOR
VOCAL TEACHER AND COACH
212 East 14th St., N. Y. TOmpkins Sq. 6-7863

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., New York City
Tel. TRafalgar 7-6701 and ENdicott 2-0748

EGIL FOSS
Pianist—Teacher—Accompanist—Coach
228 West 82nd St., New York SUs. 7-7144

FREE MUSIC COURSE for TEACHERS
Tuesdays 10 A.M., May 2nd to June 13th
EFFA ELLIS PERFIELD
103 East 86th St. New York City

INSTITUTE OF MUSICAL ART OF THE JUILLIARD SCHOOL OF MUSIC
120 Claremont Avenue New York City
FRANK DAMROSCH, Dean—A school for serious students. All branches. Moderate tuition fees.
SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education.
Catalogue sent on request

Cincinnati Conservatory of Music
Under Auspices of the Cincinnati Institute of Fine Arts
and Affiliated with the University of Cincinnati
HERBERT WITHERSPOON, Director and Dean of Faculty
SIX WEEKS SUMMER SESSION OPENS JUNE 19 Special students may enter at any time
For catalogue and information address: C. M. Middleton, Registrar, Highland Ave. and Oak St., Cincinnati

---

MU PHI EPSILON
National Honorary Musical Sorority
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.
NATIONAL CLUB HOUSE AND HEADQUARTERS
333 Central Park W. Apt. 33, New York
Telephone Riverside 9-9332
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college.
John Finley Williamson, *President* Princeton, N. J.

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

Vol. CVI, No. 20
Whole No. 2771

MUSICAL COURIER
Weekly Musical Newspaper Established 1880

New York, Saturday,
May 20, 1933

Copyright, 1933, by The Musical Courier Co., Inc.

Covent Garden Season Opening Attracts Fashionable Throng

London Society Still Wants Opera, Though Season Is Only of Six Weeks—Kipnis and Lehmann in Rosenkavalier—Beecham, Artistic Chief, Brings Own Orchestra—A Clever Speech—Rachmaninoff and Other Recitalists

By CÉSAR SAERCHINGER

LONDON.—The opening of Covent Garden, for what many people think may be its operatic swan song, overshadows every other musical event of the week. Rosenkavalier, conducted by Beecham, as already reported, ushered in the traditional season with the accustomed pomp on the usual Monday night, after the familiar remains had been cleared off Flora Street (euphemistically named) and the other approaches of the most musical vegetable market in the world. The Duke and Duchess of York sat in the royal box, which is as it should be, since the King and Queen would hardly have recognized their favorite tunes, which are said to be contained in La Bohême.

To the Covent Garden *habitués* Der Rosenkavalier has become what La Gioconda used to be to the Metropolitan's smart set—a good opener with plenty of opportunity for the display of diamonds and Paris models; to London's gilded youth it has become the *sine qua non* of a successful cocktail party conversation.

The diamond tiaras and the pre-war titles are less plentiful than they were in the Good Old Days; yet there was enough to show that opera in this country still has a definitely social background, and that the *hoi polloi* still class it with the Buckingham Palace debutante queue as a method of nearly rubbing elbows with "Class." Yesterday and the night before, some of them stood (or sat) in line thirty-nine hours for the privilege of sitting in the most uncomfortable opera gallery in the world.

KIPNIS AS OCHS

The performance was not essentially different from those of past seasons, except for the substitution of new names for old favorites, notably Alexander Kipnis as Baron Ochs. When five or six years ago the Chicago Opera decided to add the Rosenkavalier to its repertoire, Richard Strauss asked the present writer whether Alexander Kipnis would make a good Ochs. I said I thought he had a beautiful voice, though I had not heard him do anything that required humor. "Humor?" said Strauss; "What do they want with humor in Chicago?"

I will admit that Chicago's recent accomplishments have not been on the humorous side; but, whatever may be London's requirements in that line, Kipnis has proved fully equal to them. To have followed in the footsteps of Richard Mayr without incurring uncomplimentary comparisons is in itself an achievement. Vocally, Kipnis was certainly superior, and he earned my gratitude for resisting the temptation to bellow when he was being paid to sing. Adele Kern, on the other hand, hardly consoled me for the inexplicable loss of Elisabeth Schumann as Sophie, nor did Eva Hadrabova for that of Delia Reinhardt as Octavian; yet the heavenly trio at the end did not fail to thrill as it almost always does, largely because of the superb art of Lotte Lehmann in the role of the Feldmarschallin. Heddle Nash, an up-and-coming English tenor, sang the pseudo-Italian aria against the pandemonium of the *levée* with the usual gusto and more than usually in tune.

ROYAL OPERA ORCHESTRA

Another newcomer of the evening was the orchestra. Though sporting the new and hitherto unknown name of Royal Opera Orchestra it is none other than Beecham's own London Philharmonic. It is a decided improvement on what we have recently had and ought to prove a tower of strength, especially if the horns get over their nervousness in time to negotiate the opening theme without what Ernest Newman calls "bubble and squeak." Which reminds me of another Richard Strauss yarn. When the first horn player in Gera (or some equally renowned centre of opera) made a mess of that opening passage, the distinguished guest-conducting composer remonstrated and asked him if he really could not do it or just did not try. "If I could play that passage, *Herr Doktor*," replied the horn player, "do you think I would be in Gera?"

GOING UP

The Covent Garden season this year will last only six weeks—a fifty per cent increase over last year's Wagner Festival. The opening night was sold out. We shall have the usual two Rings, conducted by Robert Heger, also Parsifal and Tristan, and later on some Verdi (including Don Carlos) and Puccini. The French section has shrunk to a stage version of the Damnation of Faust, which I wager even Sir Thomas can not make into anything but a stage oratorio.

It is the first season under Beecham's complete sway, Col. Eustace Blois, the general manager, being still confined to a nursing home, convalescing after a serious illness. The hope that Bruno Walter might return to the scene of his eight years' triumphs sems as far from fulfillment as ever, though Beecham had—and took—the chance of his life to make honorable amends at the dinner given in Walter's honor last week.

DINING THE HERO

In ancient Rome and in modern New York a hero is given a triumphal procession; Englishmen, if they want to honor a man, sit

(*Continued on page* 28)

Bethlehem Bach Choir Sings B Minor Mass

Performance Offered As Tribute to Memory of Dr. J. Fred Wolle—Bruce Carey Directs Magnificent Interpretation

By MARY L. STOLTZFUS

BETHLEHEM, PA.—The members of the Bach Choir of Bethlehem honored the memory of their late leader, Dr. J. Fred Wolle, with a performance of the Bach B minor Mass on May 13. Dr. Wolle, who founded the choir in 1898, was its director until his death early this year. His devotion and musicianship had made the Bethlehem Bach Festivals the yearly goal of music-lovers from many countries. The festivals always extended over two days, the complete B minor Mass being offered on one, and miscellaneous selections from the composer's choral writings on the other.

The May 13 commemoration took place in the Packer Memorial Church, Lehigh University, the usual scene of the festivals, before an audience including people from fifteen states and 117 cities and towns. Bruce Carey, conductor of the choir for this service, showed himself solicitous in every way to preserve the tradition and spirit of Dr. Wolle's work, and the chorus yielded its customary noble volume of tone and finished dynamics, qualities developed and refined through years of careful fostering under Dr. Wolle's scholarly tutelage. Indeed, the spirit of the leader seemed to hover benignantly over this service offered to his memory. The World Farewell, which Dr. Wolle had often led in the past for deceased members of the choir, was sung as part of the afternoon's program.

SOLOISTS OF DISTINCTION

The mass was divided into two parts, the first comprising the Kyrie and Gloria, the second, the Credo, Sanctus and Agnus Dei. The soloists were Jeannette Vreeland, soprano (making her first appearance with the Bach Choir); Rose Bampton, contralto; Dan Gridley, tenor; and Charles Trowbridge Tittmann, bass. All seemed imbued with the solemn beauty of the score, and their intervals in the foreground of the music were memorable for excellence of both vocalism and style. Miss Vreeland acquitted herself with distinction, singing with pure tone and every regard for tradition. Miss Bampton's rich voice sustained the contralto passages in impeccable fashion. Mr. Gridley's virile art was projected with clarity of diction and interpretative concept. Mr. Tittmann, who had sung this part many times under Dr. Wolle, displayed his accustomed dignity of

(*Continued on page* 14)

German Music Managers Deposed by Nazis

BERLIN.—The firm of Wolff and Sachs, the oldest and largest concert management in Germany, has been dissolved as the result of the recent political changes. Jules Sachs has had to retire from the firm, and the office chief, Fritz Horwitz, forced to give up his post. The business is being continued under the name of Konzertdirektion Wolff, under the nominal direction of Frau Luise Wolff, widow of the founder, who is seventy-five years of age.

Erich Simon, another former member of the firm, and recently an official of the governmental Theatrical Agency, has also had to resign his office in that organization. Both he and Horwitz have left Germany and are now in Paris. Simon is the European representative of the Metropolitan Opera.

T.

Krauss to Premier Strauss' Arabella

DRESDEN.—After the violent dismissal of Fritz Busch from the directorate of the Dresden Opera, the scheduled première of Strauss' new opera, Arabella, which was entrusted to Busch, has been hanging in the balance. It is now decided to bring out the work on July 1 under Clemens Krauss, of the Vienna Opera, as guest conductor. None of the remaining local lights, who were responsible for Busch's downfall, evidently passed muster with the composer. Lotte Lehmann is to sing the title role at the opening.

R. P.

Official French Journal Sets Status of Foreign Musicians

Object of Edict to Protect French Artists—Lifar Creates New Ballet—Levitzki Scores in Several Parisian Appearances

By IRVING SCHWERKÉ

PARIS—For some time now the employment of foreigners in French theatres and orchestras has been a burning question. Like all questions, this query has its pros and cons, and I should not be foolhardy enough to attempt or pretend to give all of them in even a series of articles, much less an epistle of the dimensions allowed the present one. As a matter of fact, I shall not go into them at all, and in my usual to-the-point manner, will set before the eyes of a languishing musical world, the latest business that needs reporting.

The Journal Officiel, a paper published by the French Government, and whose title is explanatory of its purpose and function, has made known the details of a new governmental decree establishing the status of foreigners in that domain of existence which, in French, is called *le spectacle*. The decree consists of twenty-four sections, or articles, and as I cannot give them *in extenso*, I can only say that they touch upon every existing category of public entertainment, and that the object of the new rulings is the very legitimate one of protecting French artists in France, against the onslaughts of economic conditions now obtaining.

If the advantages of this legislation are easily apparent, so are its disadvantages, and if by it French artists are more or less protected at home, it is possible that, by repercussion, they may have to suffer abroad. In the last analysis, time will tell, and while we are waiting for the verdict, let us glance at the essential point of the law in mind.

FOREIGN MUSICAL QUOTAS FIXED

In broad lines it fixes the proportion of foreign artists who may be employed in French theatres and orchestras, as follows:

(1) Five per cent. of the total number of orchestral musicians;

(2) Five per cent. of the personnel other than the artistic personnel;

(3) Ten per cent. in the legitimate theatre;

(4) Ten per cent. in the lyrical theatre (opera, operetta, and musical comedies);

(5) Ten per cent. in artistic cabarets;

(6) Ten per cent. of the chorus ensemble;

(7) Twenty per cent. of the ensemble of dancers or classical dancers;

(8) Thirty per cent. of the "attraction" part, in moving-picture theatres;

(9) Fifty per cent. in establishments giving *revues à grand spectacle* with special attractions or variety acts;

(10) Sixty per cent. in stationary or travelling circuses;

(11) With regard to moving-picture studios, the proportion of artists of all categories employed in studios will be fixed in the same proportion as fixed for theatres giving spectacles similar to those offered on the screen. The number of supernumeraries in moving-picture studios is settled at ten per cent. if the total number does not go beyond 100; fifteen per cent. up to 200; twenty-seven per cent. to 300; and a maximum of twenty-five per cent. for everything beyond 300.

YOUTH CONQUERS

Serge Lifar, ballet master and premier dancer at the Paris Opéra, has won recog-

(*Continued on page* 26)

Elaborate Plans for Music at Century of Progress Exposition

Chicago Friends of Music to Offer Orchestral, Operatic and Ballet Programs

CHICAGO.—Visitors to the Century of Progress exposition will be offered a series of twenty orchestral concerts by the Chicago Symphony Orchestra, augmented to 100 men and to be known for the period of the exposition as the Festival Orchestra of A Century of Progress. These concerts will be given at the old Auditorium Theatre on Wednesday, Thursday, Friday and Saturday evenings.

The Wednesday and Thursday performances are to be devoted to orchestral programs with eminent soloists and guest conductors of international reputation. On Saturday evenings orchestral music (popular programs) will be featured. Friday evenings, considered apart from the series, offer ballet performances at a slight increase in the price of admission. Other evenings the price scale is to adhere to the twenty-five, fifty, seventy-five cent and one dollar plan.

AUDITORIUM EVENTS ANNOUNCED

Several groups have already signified a desire to take over the house and offer their own programs. One of these is the Chicago Woman's Symphony Orchestra, which will appear on June 21 with Ebba Sundstrom conducting and a special soloist. Distinguished American women, visitors to the Century of Progress, are to be guests. The Bohemian people of Chicago have asked that June 24 be set aside for them for a performance of The Bartered Bride.

The Auditorium series is to start on June 7, with a Wagner-Strauss program and Claire Dux as soloist. At the June 8 concert, Rudolph Ganz will be the soloist in a Tschaikowsky program.

The first ballet performance of the season on June 9 holds Ravel's Bolero, to be presented for the first time on any Chicago stage. Other dances will be from Prince Igor of Borodin. The premier dancers will be announced later. June 10 inaugurates the popular programs.

Eric DeLamarter will assist Dr. Stock in conducting the orchestra, and Mr. Ganz, Henry Weber and Isaac Van Grove are to appear as guest conductors. Negotiations are also under way for Henry Hadley, Albert Coates and Pierre Monteux to act as guest leaders. Arrangements are also being made with soloists of international reputation to appear on other programs.

The Chicago Friends of Music activities on A Century of Progress exposition grounds will include special choral music, ensemble and community singing programs. Various national community music leaders have stated their willingness to direct these singing groups as a gesture of friendliness. Women's clubs and various music organizations both in Chicago and outside, have asked for appearances under these auspices. The music events at a Century of Progress will be free to visitors at the Exposition.

Dr. Stock, Miss Dux and John Alden Carpenter are on the Friends of Music program committee.

R. D.

THE MYSTIC REALM

Chapter I, Mello Cello; Part II

(Second Installment)

By OSCAR HATCH HAWLEY

THUS began two never-to-be-forgotten years. I have never played quartets since but that my mind harks back to those heavenly days (or rather nights). Yes, I dare to be extravagant and ecstatic in my language, for never before nor since have I experienced what I would call rapture—my soul soaring away to worlds unknown and my mind entirely oblivious to the physical facts of existence.

I had never heard a string quartet and did not know what instruments were used, aside from the violin and cello, but I had heard all of the symphony concerts since I arrived in the city and had read on the programs that the string section of the orchestra was made up of violins, violas, cellos and contrabasses. So I concluded that that must be the make-up of a string quartet—violin, viola, cello and bass. But I was burning with desire to know all about it; and so, instead of waiting for Saturday night to come, I visited the library one evening and read all about string quartets in Grove's Dictionary, and there learned that a string quartet was made up of first and second violins, viola and cello. I wondered how the ensemble would sound, whether I would be able to play my part, whether I ought not to get my parts for individual practice before trying the concerted work, etc. I hoped nothing would interfere with the projected meeting and went around in a partial daze for the next several days, waiting for the great hour for the playing of string quartets to arrive.

BEARDING THE LION IN HIS DEN

At last it was here, and then, horror of horrors, the unexpected happened. All hands at the print shop were notified at supper time on Saturday night to report again at seven o'clock for overtime work lasting until midnight at least. The world suddenly came crashing down about my ears. Three days I had lived in a fever of intense emotional upheaval, waiting for this night to bring release of pent-up dreams. And then to have it all annihilated by one word—"overtime"! It could not be, it must not be. I went almost weeping to the foreman—a cruel and unfeeling tyrant whom I had hated from the first moment that I felt his whiplash tongue driving us poor slaves with unrelenting brutality—a Simon Legree of the printing business.

I was not going to get out of work by lying and saying I was sick. Others had done that and I had heard them cursed out of the building and admonished, with plenty of oaths mingled with ribald references to a dubious paternity, never to return. No, I would ask for my time and give no excuses. It might be hard to find another job, but at least I would have one night of heaven and if worse came to worse I could go back to the country and get employment on a farm—for I was a good milker and knew the routine of the farm thoroughly.

So I went up to Hennessey, tears streaming from my eyes. I did not want to give up my job; I was afraid of the villain; I could not think of giving up my engagement to play quartets; and I did not want to be "bawled out" in front of my associates in the print shop.

A TENDER-HEARTED TYRANT

"Mr. Hennessey," I began weakly, "I'm afraid I'll have to quit."

"Th' hell you say!" he came back quickly, and his voice was not nearly as hard as I had expected. "Got a date with a gal?"

"No, sir Mr. Hennessey, I haven't got any girl and that's the honest truth," I replied; "and I'm not sick either, but I've made an engagement to play string quartets with a bunch of fellows and I'd rather take my time than disappoint them and myself as well."

"String quartets!" fairly exploded Hennessey; "git th' hell out o' here, an' if you don't show up Monday morning, I'll send the sheriff after you."

It was a long, long time afterward when I came to the conclusion that I understood what Hennessey meant that evening. I am not actually sure that I understand even now, but I think I do, for one evening some two years later I saw him at a symphony concert and that opened my eyes to something about the man that I had never even suspected. Did he love music? And was his shop manner merely a subterfuge, used to conceal a warm heart and a love for the beautiful? I never had a chance to speak to him about it, for at that time I was seated on the stage as a member of the orchestra and he was in the audience, about the fourth row, centre, on the main floor. But I never forgot that from the time of that peculiar "bawling out" he seemed to have a softer, more fatherly attitude towards me, and before I left the print shop I had come almost to love him—the mastiff whose bark was so terrible, but whose bite would not have scarred a baby.

APPROACHING APOLLO'S THRONE

Nine o'clock of that first Saturday night came. As the clock struck the hour, I entered the music store of Hermann Schmidt, cello under my arm, all a-tremble with excitement in anticipation of something—I did not know just what.

"*Ach,* Herr Hawley, right on time and anxious to get going, *nicht wahr?*" said Schmidt as he began pulling down the curtains and putting out the lights in the store.

"*Richtig!*" I responded heartily. "Where are our colleagues?"

"*Ach,* here already, in the back room."

He led me through to a sort of workshop in the rear and introduced me to William Krafft and Otto Eberhardt, two young fellows of about his age whom I instantly recognized as members of the symphony orchestra—for I had come to know every face in that organization, where each one sat and just how he acted when playing.

In less than five minutes we were playing; and never will I forget two of the pieces played that night. They are indelibly stamped on my memory, for it was the night of my induction into the fraternity of Olympians. The first thing we played was the great Kaiser Quartet of Haydn with its wonderful slow movement—variations on the Austrian hymn—and I particularly liked it because I thought that I did my part brilliantly in the variation in which the theme is given to the cello.

NECTAR AND AMBROSIA

We rehearsed that one quartet until midnight. Krafft played first violin, Eberhardt second, and Schmidt viola. Shortly after the clock struck twelve we laid down our instruments, having finished the fourth movement with what to me seemed splendid dash and verve, and Schmidt said:

"Well, boys, I think we better have a bite to eat, *was?*"

He went to one corner of the room where he removed a cloth from a table and disclosed plates of sandwiches, smoked fish, pickles and pretzels. Reaching under the table he pulled out a pail in which, packed in ice, were several bottles of beer and placing these on the table he motioned for us to bring our chairs up and make ourselves comfortable. For an hour we ate slowly, drank beer moderately, conversed cheerfully in a mixture of German and English, and I then prepared to leave, feeling that I had attained the pinnacle of human ambition and hoping that I would be invited back again. But no, we were not through yet.

"It's early," suggested Krafft, "and I don't feel like wasting an opportunity like this with only three hours' playing. Let's *spiel* some more yet."

The others had expected nothing else and I was more than happy to continue the feast of music. We again took our places, but this time Schmidt played first violin, Krafft second, and Eberhardt viola. The quartet on the rack was the Death and the Maiden slow movement of Schubert, and the beauty

(*Continued on page* 24)

MAURICE RAVEL AWAY FROM HIS MUSIC

Some Personal Traits of the French Master of Tone

By CHARLES ALVAR-HARDING

THOSE who know the characteristics of Ravel's works, and who appreciate the infinite care and precision displayed by him in the shortest piece of music, and the seriousness which predominates in his most simple composition, may imagine that he is severe personally; and photographs of him which have found their way all over the world might seem to confirm that view. I am, however, able to controvert that opinion, which is so widely held, and to reveal a side of Ravel which is almost light and frivolous; for I had the privilege of knowing him at an age when he was an ideal confederate in my childish pranks and one who was the embodiment of gaiety.

This indisputable genius is a man of tiny stature and constantly recalls the behavior of Puck. Directly we met, his white hair was forgotten and he was playing like another child. I cannot forget, for instance, how with a napkin and an orange he used to perform an explosive trick called "the sea-sick Chinaman" and how I made him waste many oranges by repeating it. I am rather ashamed to remember that one night, before dinner, I went so far as to replace the seat of Ravel's chair by a flimsy piece of green material, and I then hid behind a curtain. Everything went according to plan. Probably I deserved condign punishment, but Ravel, after recovering from his fall, seemed as amused as I was and interceded successfully on my behalf.

JEUX D'EAU

Ravel spent a good part of his time with me playing another destructive game called "water war." Protected by mackintoshes, we hurled at each other sponges heavy with water. Ravel is a terribly bad shot, so that the patience of my parents was sadly tried when they saw huge splotches of water on the walls. However, we found a very suitable excuse by saying that we were merely enacting "Jeux d'eau" (waterfalls).

Once, when he returned to our house from a concert, he was surprised to find me playing his Jeux d'eau on the pianola. Whereupon he sat down and played the now out of date tune Tea for Two while Jeux d'eau continued: it may seem strange, but the blend was very effective and Ravel is still faithful today to his affection for that tune. He adores dance music and often spends much time in Paris *"boites de nuits,"* where he can listen to it.

When not in Paris he may usually be

MAURICE RAVEL

(Above) at Oxford, outside the Sheldonian Theatre; (right) in a London garden (1932).

found hard at work in his charming little house in the country, not far from Paris. This house is decorated and furnished in an old-fashioned way, and although Ravel is very fond of the modern style, he prefers to have his home done in a rather more conservative manner.

FAVORS BRILLIANT SARTORIAL EFFECTS

Ravel's taste in clothes is odd and amusing. He once arrived in London wearing a snakeskin tie and equipped with a cigarette case and accessories of the same stuff. He devotes much attention to thinking out the scheme of his socks and handkerchiefs. His waistcoats are original and often startling. One does not usually notice a man's clothes, but I am always intrigued by speculations as to what he would be wearing next.

When he went to Oxford to receive his degree of Doctor of Music, his morning coat was set off by a waistcoat of so original a design that even the politest dons blinked a little. Ravel had to receive his degree in a scarlet and white satin gown which was hopelessly large for him, so that we had to prevent it from trailing on the ground by pinning it up in various places, with the result that the whole effect was rather quaint. We then had a formal luncheon in an old, dark, but charming dining hall, and afterwards proceeded to the Sheldonian theatre. Whilst the audience were taking their places, Ravel was spirited away into a small room where he had to wait until he was fetched at the proper moment. We then listened to numerous speeches, some in English some in Latin.

Finally Ravel was escorted in by two immense men also resplendent in scarlet and white. Looking extraordinarily minute with so gigantic a body-guard, he walked to the stage in the middle of the round theatre and made his speech partly in Latin and partly in broken English. He was then escorted out and we drove back to London, entertained all the way by the rollicking humor of the new Doctor of Music at Oxford University.

LE MÉDECIN MALGRÉ LUI

The title "doctor," which in France is generally only given to men of the medical profession, at first proved rather confusing to Ravel, during the presentation in London of Mme. Ida Rubinstein's ballets. It is well-known that Ravel wrote his famous Bolero especially for this danseuse, and that he composed it with the minute care for detail which is noticeable in all his other works. Mme. Rubinstein gave the premiere of Bolero in London at the Covent Garden Opera House in the summer of 1932. Ravel himself conducted the first performance. As he was staying with us during that visit, I was almost continually his companion, acting as interpreter when it was necessary. For the French composer speaks no foreign language, except "Basque," which is not—as he says himself—a very useful language when travelling, except in the Basque province where he was born.

One evening when I was with Ravel behind the scenes and we were talking to friends, a whisper reached us that a doctor was urgently needed, owing to one of the dancers having twisted his ankle rather badly. Hearing the word "doctor," Ravel turned around, thinking that his Oxford title was meant, and that someone wanted to see him. He was already advancing to meet his supposed visitor, but after I had explained what it was all about, he immediately went up to the dancer and in the kindest tone said: "You have injured yourself dancing to my music, and, I unfortunately, cannot help you, complete 'doctor' though I am."

A GAY HONOR GUEST

Quite lately Ravel came to London to conduct the premiere of his new piano concerto, the piano part being played by Marguerite Long, the clever French pianist. The

(*Continued on page* 21)

Third Annual Native Festival Presented by Eastman School

Works by Fourteen American Composers Offered in Four Concerts—Ballets, Orchestral and Choral Music Heard

ROCHESTER, N. Y.—The opening of the third annual festival of American music, which the Eastman School of Music gives each year under the general direction of Dr. Howard Hanson, took place on May 2. The initial program was given in the Eastman Theater and presented Lawrence Powell's Keltic Legend; Charles Martin Loeffler's Evocation for women's chorus and orchestra; Horatio W. Parker's Harold Harfager for chorus and orchestra; and the suite from The Birthday of the Infanta, John Alden Carpenter's ballet music founded on the Oscar Wilde story. The performers were the Eastman School Orchestra (Samuel Belov, conductor), and the Eastman School Chorus (Herman H. Genhart, conductor).

The Keltic Legend has a strong Welsh flavor, with the character of the score varying from lyricism to march rhythm. This was the work's introduction to Rochester, although it has been played in Minneapolis. The Eastman forces gave it an excellent exposition which spoke of thorough preparation and appreciation of content. Loeffler's Evocation proved an effective choral number, charmingly written and thematically congruous with its Greek origin. The Parker score is of a militant nature, and was given with appropriate tempo and spirit. The Birthday of the Infanta music was a fanciful episode, only faintly suggesting the Spanish idiom, at times falling into modernism as radical as jazz, but always bright and captivating. The audience was intrigued with this number, which, along with its other good points, has some charming passages for soprano solo, which were well sung by Inez Harvuot.

CHAMBER MUSIC ON SECOND PROGRAM

Following the custom at these festivals, the second concert was one of chamber music and took place in Kilbourn Hall. The Eastman School Little Symphony (Karl Van Hoesen, conductor) were the players. All this ensemble's members are from Phi Mu Alpha Sinfonia. The program comprised a sequence of music of varied style and consistent worth. Bernard Rogers' Rhapsody Nocturne resembles his Soliloquy for flute and strings, inasmuch as the fundamental lyricism is expressed in modern dissonance and with resulting balance and unity. Daniel Gregory Mason contributed Country Pictures, a score simple but eminently captivating; qualities which also distinguish Deems Taylor's Portrait of a Lady, which was also played, with Irene Gadney, a capable artist, as piano soloist.

William Grant Still's suite, From the Black Belt, was given its public première, and proved replete with humor and ingenuous melody. The instrumentation is deft and colorful. Warm approval was manifested by the audience at the close of the number, and Mr. Still, who was in the audience, rose to bow his thanks.

In a different vein was Saminsky's Litanies of Women, which again brought Inez Harvuot as soloist. The vocal part is lyric at times, varying into dramatic recital. The themes reflect a mood elusive and esoteric, the scoring exquisitely shaded to carry out the emotional content. Loeffler was again represented, this time by his little Bagpipe rhapsody, a piece which embodies this composer's characteristics of approach and style and pervading charm. The performers were Mitchell Miller (oboe), Stanley King (viola) and Louise Skorapa (piano).

George McKay's creative talent was exemplified in his Fantasie on a Western Folk Song, a number which falls short of sustained interest. The musical subject is handled without a great deal of imagination. Mabel Daniels writes in a freer style in her Deep Forest, observing the canons of musical good taste, albeit displaying no great amount of inventive facility. Mr. Van Hoesen and his players mounted these scores in excellent fashion, fully deserving the plaudits which the audience accorded them.

ORCHESTRAL CONCERT PLAYED AT THIRD EVENT

The scene shifted again to the Eastman Theater for the third event, which was a concert by the Rochester Pilharmonic Orchestra and the Eastman School Chorus with soloists. Dr. Howard Hanson was the conductor. Under his dynamic leadership, instrumentalists and singers were galvanized into vivid and finely coördinated projections of the programmed works.

Douglas Moore's overture, Babbitt, is an excellent musical portrayal of the Sinclair Lewis character which bids fair to become a figure of American folklore. The audience hailed the tonal prototype with delight.

This program also had a first performance—Irving Landau's Free Variations for Orchestra on a Theme of Walter Mourant. Mr. Landau, who is a graduate student of the Eastman School, has shown originality, skill in construction and instrumentation and excellent arrangement of contrasting treatments. The work is redolent of vigor and interest, while maintaining the dignity of the formal mold in which it is cast.

Robert Russell Bennett's Concerto Grosso for small dance band and symphony orchestra was given its second performance here, repeating its initial success. Edward Burlingame Hill's Concertino, with piano part excellently played by Sandor Vas, came after the intermission. Here are lively invention, fine taste and well conceived ideas expressed in terse, expertly turned musical phrases. The composer, who had come from Harvard to attend the performance, shared with Dr. Hanson and the orchestra in the ensuing applause.

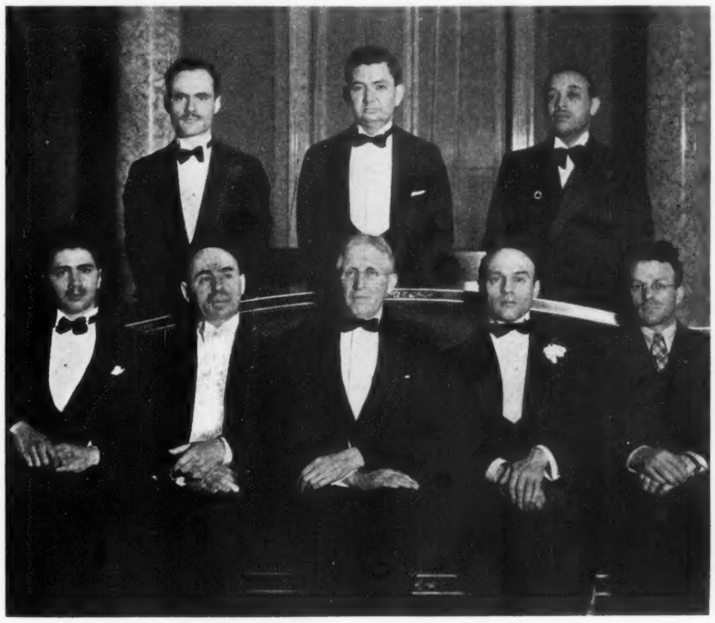
Another première was that of the cantata, The Exodus, by Bernard Rogers, which enlisted the Eastman School Chorus as well as the orchestra. The text has been adapted from the Bible, and Mr. Rogers has given it a tonal mounting of dramatic and bold construction. The writing, solo, choral and orchestral, holds considerable difficulty of performance, which, however, was admirably surmounted under Dr. Hanson's guidance. The work met with deserved success.

BALLETS PERFORMED AT FINAL CONCERT

Dr. Hanson returned to direct the course of the final concert on Friday evening. Two ballets were given, the first, Princess and Puppet, with music by Burrill Phillips, the second, La Guiablesse, by William Grant Still. The ballets were given stage performance, with the Rochester Civic Orchestra supplying the instrumental element.

Thelma Biracree took the part of the Princess in Mr. Phillips' piece, which brought music excellently conceived and lending itself well to dramatic miming. The episodes of the story, while not consecutive, were easily followed. The other characters were taken by Miles Ensign, Nathan Emanuel, Richard Andrews, Charles Wall and Vera Southwell. The dancing was plastic and in conformity with the spirit of the music.

La Guiablesse has music of piquant and suggestive character, aptly delineating the scenario, and yet is appealing from a strictly musical standpoint. Miss Biracree, Evelyn Sabin and Nathan Emanuel were the dancing principals. They gave a dramatic and finished performance. The orchestra contributed its full share to the general excellence of the evening's entertainment, responding in exemplary fashion to the musicianly behests of Dr. Hanson. An ovation was accorded the performers, composers and conductor at the program's close. S.



GROUP OF COMPOSERS

whose works were played at the Eastman School of Music Festival. First row (left to right), Irving Landau, Lazare Saminsky, Dr. Edward Burlingame Hill, Bernard Rogers, Lawrence Powell; second row, Burrill Phillips, Douglas Moore, William Grant Still. (Photo by Paul W. Davis.)

Final Cincinnati Festival Concerts Are Offered to Capacity Audiences

Eminent Soloists Receive Acclamation—Goossens Conducts Brilliant Interpretations

CINCINNATI, O.—The enthusiasm and excitement over the May Festival chorus and soloists singing under the baton of Eugene Goossens rose to a climax at the fourth concert when scenes from Die Meistersinger and a new work, Belshazzar's Feast by a young English composer, William Walton, were sung.

Cincinnati music lovers are undecided whether they prefer Goossens' interpretation of Brahms or his portrayal of Wagner. Both are so satisfying to his admiring hearers that argument waxes with each performance. It was in this spirit that the largest audience of the festivals assembled in Music Hall to hear favorite scenes from Die Meistersinger in which Emily Roosevelt, Richard Crooks, Dan Beddoe, Herbert Gould and Beatrice Chipman again captured fresh laurels. The chorus and orchestra gave one of the most spirited performances of the week. Richard Crooks easily won all encomiums for his brilliant singing, especially in the Prize Song (Preislied).

To bridge the gap between Wagner and the modern Walton a group of Bach airs were played. These were Come, let us all this Day, and O Paradise of Souls, sung by the popular tenor, Dan Beddoe, to the charming accompaniment on the harpsichord by Mr. Goossens and a viola obbligato played by Vladimir Bakaleinikoff, assistant director of the orchestra. Beddoe's appearance is always a signal for enthusiasm and when he sings familiar oratorios or songs that are especially adapted to his simple and direct style the audience has a great time.

BELSHAZZAR'S FEAST IS NOVELTY

Belshazzar's Feast, a cantata, was new to Cincinnati where it received its second American performance. The text was arranged from the Bible, principally the 137th Psalm, the Book of David and the 81st Psalm, by Osbert Sitwell. The music moves swiftly from one climax to another, there is no moment for pause or contemplation, the orchestral music is maddening in its speed, bizarre effects, vivid coloring, modern tonalities; the chorus and solo chorus chants, sings, shouts, acclaims for forty minutes. Herbert Gould was the narrator, which he made a masterpiece of interpretative art and fine style.

Undoubtedly the success of this presentation was due to Mr. Goossens' keen understanding of the score, his remarkable ability as a conductor capable of welding the difficulties encountered in the score.

Kathryn Meisle, who had given excellent account of herself in previous concerts, reached higher peaks as the soloist of the Beethoven program. Mme. Meisle made her festival debut this year and is now firmly entrenched here. Her rich contralto, her intelligent and musicianly interpretation, prove her one of America's vocal peers. She was recalled again and again to receive the ovation bestowed upon her.

(Continued on page 25)

Colon Opera to Open with Pizzetti Work

Fritz Busch to Conduct German Repertoire Instead of Kleiber

BUENOS AIRES.—The approaching opera season is the subject of keen public interest. April 29, Ferrucio Calusio arrived and immediately organized rehearsals for Pizzetti's Debora e Jaebe, which is to initiate the season at the Colon Opera House, May 25. Meantime, Prof. Mare Hasait is preparing the scenery and stage material of the theatre, with transformations and modernization which has occupied him all summer. May 4, Gino Marinuzzi, Claudia Muzio, Gilda della Rizza, Luisa Bertana, Isabel Marengo, Alessandro Ziliani, Salvatore Baccaloni, Renato Zanelli, Carlo Galeffi, G. Vaghi and others left Europe by the SS. Giulio Cesare *en route* to Buenos Aires. There is particular interest here in the coming appearances of Mme. Muzio, who is returning after an absence of five years (since 1928). Isabel Marengo, lyric soprano and Luisa Bertana, contralto, are coming back to Argentina, their native land, after spending their usual season of several months in Italy, singing in the principal theatres. Ziliani and Vaghi are newcomers.

CHANGE IN CONDUCTORS FOR GERMAN OPERAS

The Colon management announces that Fritz Busch is to be the conductor of the German performances instead of Erich Kleiber, as previously given out. These performances are scheduled to begin early in August and include Parsifal, Tristan and Isolde, Meistersinger and another opera.

J. M. W.

Colonel Blois, Covent Garden Head, Dies

(Special cable to the Musical Courier)

Colonel Eustace Blois, managing director of the Covent Garden Opera Syndicate since 1925, died in a London nursing home on May 17, after a long illness. He had recently undergone an operation. C. S.

Chasins and Kaufman in Two Piano Recital

PHILADELPHIA. — Abram Chasins and Harry Kaufman gave a lively and entertaining recital for two pianos, entitled Zwei Kollegen in ¾ Takt (Two Colleagues in ¾ Time), as the sixth faculty recital of the ninth season of the Curtis Institute of Music, on May 11, in Casimir Hall of the institute. The program included Polonaise, op. 77 and Scherzo, op. 87, both by Saint-Saëns, a Valse from an Arensky suite, and a Valse from a Rachmaninoff suite, besides two of Mr. Chasins' transcriptions of Strauss waltzes—the Blue Danube, and Künstlerleben, the latter receiving its first performance at this time, from manuscript.

The transcriptions were very clever, abounding in runs, trills and general technical decorations, which were played with remarkable delicacy. All the numbers were beautifully performed, with perhaps first honors in point of popularity with the audience going to the Arensky Valse. The two artists achieved excellent unity both in tonal and interpretative elements. Their individual technic is masterly, and their feeling for team work outstanding. They seemed to enjoy the performance quite as much as the audience did. M. M. C.

Sokoloff to Open Summer Orchestral Series on July 6

The New York Orchestra (Nikolai Sokoloff, music director and conductor) is to give a series of five symphony concerts at Carnegie Hall, New York, during 1933-34, on November 28, December 12, January 16, February 13 and March 13. The first of the Fairfield County summer concerts to be given in Weston, Conn., by the orchestra, with Mr. Sokoloff conducting, is scheduled for July 6.

Levitzki Back from Europe

Mischa Levitzki returned to this country from a European tour, on the SS. Champlain May 10. His summer plans call for an appearance at the opening concert of the Bedford, N. Y., Musical Association, June 16 and four piano broadcasts over the NBC network. Levitzki on his European tour gave recitals in Milan, Budapest, London, Paris, Amsterdam and Brussels.

Martinelli and Gabrilowitsch Sail

Giovanni Martinelli and Ossip Gabrilowitsch were among the passengers on the SS. Conte di Savoia, which left New York on May 4. Mrs. Gabrilowitsch, who accompanied her husband, is the former Clara Clemens.

Nazis "Purify" Conservatories in Principal German Centres

Schünemann, Berlin Hochschule Director, Expelled, Also Chiefs of Departments—Bernhard Sekles, Distinguished Composer, and Teaching Staff Out at Frankfort—Jazz Class Stopped—Berlin Brahms Festival Curtailed, to Eliminate Jewish Participants—Wagner Performances Multiply

BERLIN.—Considering some of the incredible things going on in the German universities at the moment, one need not be too surprised at the radical changes now taking place in the faculties of German conservatories and music schools. These changes are being made "in the spirit of the national revolution," and that fact gives a fair idea of their nature and scope. In Frankfort recently a major part of the teaching staff of the Hoch Conservatory was shown the door, among the ousted being Bernhard Sekles, who has taught at the famous institution since 1896 and has been its director for the past ten years. The jazz class, one of the school's distinctive features for a decade or so, has been disbanded. Jazz is regarded by the present masters of Germany as contaminating to the purity of the race.

In Berlin the Hochschule für Musik has expelled its director, Prof. Georg Schünemann, who less than a year ago supplanted Franz Schreker. Along with Prof. Schünemann go the head of the vocal department, Prof. Daniel, also Leonid Kreutzer, pianist and Emil Feuermann, cellist. Carl Flesch is still in charge of the violin department, but declared quite some time ago his readiness to resign, and there is no reason to assume that either his popularity or his artistic distinction will avail in the long run to save him.

IPHIGENIA IN A MUSEUM

With the approach of May the Berlin music season displays the annual signs of decline. The concerts have almost wholly let up and the opera houses are giving thought to the hordes of tourists who may (or may not) materialize these coming weeks. Unquestionably, it was with an eye to these hypothetical visitors that the Staatsoper planned its impending Wagner cycle which opened May 4 with Das Liebesverbot and closes June 18 with Parsifal. Another operatic project, independent of the two regular opera houses, will be a feature of the so-called Künstler-Wochen late in May. That project is the presentation of Gluck's Iphigenia in Aulis in the Pergamon Museum. Max von Schillings is to conduct some of the performances and the work will be staged by the long retired Berlin soprano, Erna Denera.

Of Brahms we might be hearing more at the moment if he had not chosen the musically rather inconvenient month of May to be born in. Anyway, the festival of Brahms chamber music which was to have been given at the Singakademie by Messrs. Schnabel, Hubermann, Piatigorsky and Hindemith, is off by order of the Kultusminister, and you need not be a Sherlock Holmes to fathom the reason why! The writer learns from a most trustworthy source that an attempt was made to corral the Busch Quartet by way of substitution. Whereupon Adolf Busch is said to have declared: "I am not Richard Strauss"—who, it will be remembered, was willing to take over Bruno Walter's Berlin concert a couple of months ago.

WAGNER BOOSTED BY NAZI REVOLUTION

One of the indubitable benefits of the present national "rebirth" is the increase in the number of Wagner performances at the opera houses. There can be no question that in the past year neither the State nor the Civic Opera had given the music dramas their just due, and sometimes weeks would pass without a single Wagnerian representation. This state of affairs has been remedied to such an extent that the two establishments have latterly been able to compete with the Metropolitan Opera House in the number and frequency of their Wagner productions.

The Staatsoper, recanting one deplorable heresy, has scrapped its dreadful "memorial" Tannhäuser and restored the Paris version in the old settings of Aravantinos. The cast remains substantially what it was, though Max Lorenz in the name part is a vast improvement over Sigismund Pilinsky. There are matters of stage management to which one can still take exception. It is hard, for instance, to see what is gained by keeping the pilgrims in the first act invisible or by causing Wolfram to sing about the evening star in a landscape flooded with noonday sunlight, and with never so much as the twinkle of a star in the firmament.

The Städtische Oper has just gone through the Ring for the second time in a little over a month. This performance lacked certain features of the earlier one (such as the sovereign Brünnhilde of Anny Helm), but it offered for all that a good deal of interest and variety. In the first place, it gave occupation to no less than three conductors. Intendant Max von Schillings, who has not allowed his administrative duties to interfere wholly with his batonistic functions, took over Rheingold and Götterdämmerung.

The Walküre was entrusted to Franz von Hösslin and Siegfried to Wilhelm Reuss, son of Frau Luise Reuss-Belce, once Cosima's right-hand lady and now charged with various stage managements at the house in Charlottenburg. There were two Brünnhildes, Hanna Kerrl (a relative of the present Minister of Justice) and Elizabeth Ohms (the Siegfried and Götterdämmerung heroines falling to her share). Gotthelf Pistor did Siegmund and the Siegfrieds (for the present writer there is no Siegfried on the stage today who equals this one so far as visual attributes and acting are concerned); Wotan and Hagen were cared for by Ludwig Hofmann. Mr. Hofmann was one of the pillars of the performance. He sings today with a splendor of voice that he never exhibited before.

Of the Brünnhilde pair, Mme. Kerrl showed at the most little beyond a routine competence, but Mme. Ohms did a better Siegfried awakening and love scene than at least one hearer anticipated after last experiencing her in Bayreuth. But she made heavy work of the Götterdämmerung, abetted further by some bad technical slips in the orchestra. In Rheingold an eleventh hour Loge was Walther Kirchhoff, whose former amazing impersonation has almost disappeared under a mass of preposterous extravagances.

A PLEASANT SURPRISE

A most pleasant surprise was the conducting of Herr von Hösslin. His Walküre had a breadth of line, a majesty and orchestral resplendence which in many ways called to mind the work of Alfred Hertz twenty-five years ago. It seemed hardly credible that this could be the same conductor who gave such a mediocre account of himself in Bayreuth. And the most gratifying part of it all was that Herr von Hösslin did his best work in the first act—by far the hardest problem for a conductor in Walküre by reason of its exquisite simplicity. Very laudable, too, was Herr Reuss' Siegfried (he put to his credit a most thrilling third act) in spite of evidences that he had not been allowed as many rehearsals as he might have been.

The Easter Parsifal at the Städtische Oper set on view the Kundry of Anny Helm —an impersonation eagerly awaited after her transcendant Brünnhilde. But even allowing for the fact that Mme. Helm was seriously ill (she went to the hospital the following day) her Kundry, in spite of certain admirable features, was something of a disappointment. As the maddened and thwarted creature of the latter half of the second act she had moments that rivalled the second act of her Götterdämmerung. But the singer is of heroic rather than

(Continued on page 26)

Boston Symphony Pop Concerts Presented to Sold-Out Houses

Receipts Show Increase Over Last Season — Fiedler Programs Received with Acclamation

BOSTON.—Signs of depression are curiously absent from Symphony Hall these days, for the "pop" concerts, led nightly by Arthur Fiedler, are attracting patronage at a rate that is likely to make the present season the most prosperous in the history of the institution.

Six out of the first nine concerts were sellouts, many being turned away. No doubt some of this thriving activity and increased patronage are due to the return of beer, which is responsible for a huge increase in the table receipts over last season's excellent figure. But at least equally the crowded houses are due to the drawing power of Mr. Fiedler, who has apparently discovered the magic formula of making a program that will satisfy almost everybody.

Two special attractions contributed their share in helping the good cause along. One was on May 8, when Jesús María Sanromá played the solo part of Gershwin's Rhapsody in Blue, a combination which is now inseparable from "pop" concerts and causes several near-riots of applause during the season. The other was the Hans Wiener-Otto Ashermann dance troupe, which appeared with the orchestra on Tuesday, Wednesday and Thursday evenings.

GODING-THIEDE-ZEISE TRIO

Although there is at present an excellent market for the "pop" concerts, naturally other more formal music-making has fallen off, though here and there an enterprising manager or artist ignores the time of year. Thus a new trio made its bow at Jordan Hall on May 9, before an invited audience that included many of the city's prominent musicians. The trio is composed of Howard Goding, member of the faculty of the New England Conservatory of Music, and a splendid pianist in his own right; Alex Thiede, violinist, for many years principal violinist of the Philadelphia Orchestra; and Karl Zeise, former cellist of the Philadelphia Orchestra, and now returned to his native Boston. This group was heard to excellent advantage in a concerto of Rameau, a trio by Pizzetti (both of which were being played for the first time in Boston) and the Brahms C minor. All three performers indicated that they are able masters of their instruments and that they were cognizant of the demands of ensemble. If there was an important fault (which is to be expected in a first concert) it was the occasionally overbearing tone of the violin.

A PRODIGY COMES

Bostonians heard for the first time on May 7, Grischa Goluboff, violinist prodigy, who entertained a huge audience at Symphony Hall. The event was under private auspices and young Grischa's appearance was unfortunately merely incidental. Yet in works by Sarasate and Bloch and one unidentified composer (the program was not announced) Grischa displayed a virtuoso technic, admirable tone, feeling for the style of his instrument and, what is more important, feeling for the style of the composer.

NEW ENGLAND CONSERVATORY MUSICALE.

Among the recent events at the New England Conservatory of Music was a concert of chamber music presented by the Iota Chapter of the honorary society of Pi Kappa Lambda at which were heard a Fauré string quartet, a Pizzetti trio and an Introduction and Allegro for trio by Homer Humphrey, who won with this piece the Paderewski Prize Competition in 1927. The performers at this concert were Harrison Keller, violin, Margaret Clark, viola, George Brown, cello and Alfred de Voto, piano.

SUMMER COURSES IN MUSIC

Several recent announcements are reminders of the fact that musical education goes on here during the summer as well as the rest of the year. The New England Conservatory will "carry on," though on the basis of a somewhat restricted curriculum and fewer facilities.

Renée Longy Miquelle will conduct a course in general musicianship, with especial reference to solfège, which Mme. Miquelle has been teaching for several years at the Curtis Institute. Mme. Miquelle is a daughter of the late and celebrated Georges Longy, former oboist in the Boston Symphony Orchestra, who founded the Longy School here, where his daughter was assistant director until she went to Curtis in 1925.

Stanley Chapple, vice-principal of the London Academy of Music, and an exponent of the principles of T. H. Yorke Trotter, will conduct his third annual summer school in Boston this year. Especial emphasis in this course will be laid on practical musicianship.

M. S.

Two New Choral Societies Formed in Toronto

TORONTO, CAN.—A new choral society of 200 voices loomed on the musical horizon at the end of April called the Toronto Philharmonic Society under the direction of Matthias Turton. The first concert, given on April 25, was Mendelssohn's oratorio, St. Paul. Mr. Turton is a brilliant director and has a splendid choir. Dr. H. A. Fricker (conductor of Toronto Mendelssohn Choir) was at the organ. Mr. Turton and Dr. Fricker collaborated in this same work some years ago in England. Mr. Weldon Kelkurn was at the piano.

Another new choir also gave its premier performance in the same week—the Bach Choir of 150 voices under the leadership of Reginald Stewart singing the Bach St. John's Passion. Dr. Healey Willan was at the piano and D'Alton McLaughlin at the organ. A forty-five piece orchestra under Elie Spivak gave able support. This new choir is under the auspices of the Bach Society recently organized to popularize the music of John Sebastian Bach by means of lectures and performances of his choral and instrumental compositions.

OTHER MUSICAL EVENTS

Viggo Kihl's annual piano recital in Eaton Auditorium brought out a large and keenly appreciative audience on April 29. This recital was under the management of Katharine Whetham.

The annual closing concerts of Toronto Conservatory of Music were held in Massey Hall on May 2 and 3 before huge audiences.

On May 4, Anke Tzerko, young pianist, now of Berlin, but Toronto-born and some years ago a brilliant pupil of the Toronto Hambourg Conservatory, returned to play a recital in Eaton Auditorium.

HART HOUSE QUARTET IN MODERN WORKS

A special concert of modern music was given by the Hart House String Quartet in Hart House Theatre on May 6. So great was the interest and response to this program that all seats were taken long before the hour and scores of people stood throughout the whole evening of exquisite music. Quartets by Bloch, La Violette and Honegger were played. The Honegger quartet in C minor was given its first performance in Canada.

A. J. C.

Indianapolis Orchestra in Final Event

Ferdinand Schaefer Receives Ovation Leading Last Program

INDIANAPOLIS, IND. — The Indianapolis Symphony Orchestra closed its season last month with an impressive and significant program. Ferdinand Schaefer received an ovation at the close and rightly, for he has developed an organization in the past three years which is a credit to the music-lovers of this city. The program consisted of Mendelssohn's Scotch Symphony, Wagner's Good Friday Spell from Parsifal, Volkmann's second Serenade for string orchestra, and Nicolai's overture to The Merry Wives of Windsor.

Mr. Schaefer has developed the string section to a point which enabled them to give a beautifully colored and interesting performance of the Volkmann number. The wood-winds were not heard to advantage, especially in the *forte* passages. The orchestra responded with vim and feeling to Mr. Schaefer's leadership, and the large audience reluctantly left the hall hoping that the orchestra would be enabled to continue next season.

Herschell Gregory, tenor, was heard in a group of old English songs at a meeting of the McGuffey Society, on April 18.

MARTINELLI SINGS WITH CHORUS

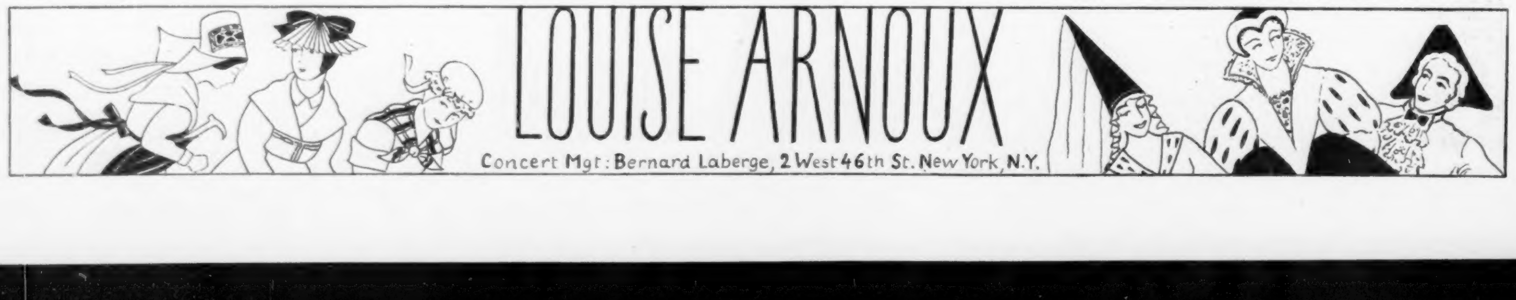
Giovanni Martinelli was soloist with the Mendelssohn Choir on April 23. The audience was one of the most enthusiastic that has been observed at recent concerts. He presented four operatic arias and, in marvelous voice, sang for the whole audience, not concentrating on a favored few, as is too often the case. His phrasing was impeccable and his facial expressions reflected the mood of each song.

H. C. G.

Max Fiedler Retires

BERLIN.—As a result of recent political changes, Max Fiedler, veteran conductor and general musical director of Essen, has been retired after seventeen years of activity there. He was conductor of the Boston Symphony Orchestra from 1908 to 1912.

T.


LOUISE ARNOUX
Concert Mgt: Bernard Laberge, 2 West 46th St. New York, N.Y.

Transcontinental Tours of North and South America

Clarita Martin

and Company of Spanish Artists

Most Exquisite Exponent of Spanish Dances

WHETHER IN THE EXHILARATING ATMOSPHERE OF THE "FERIA," GAYEST FESTIVAL OF SEVILLE, WHERE HER DANCING IS ACCOMPANIED BY STACCATO HAND CLAPS, STOMPING FEET AND EXCITED CRIES OF "OLE, OLE," OR APPEARING BEFORE ENTHUSIASTIC THRONGS, OR PERFORMING BEFORE ROYALTY, HIS HIGHNESS, THE PRINCE OF ASTURIAS, AND OTHERS OF THE OLD SPANISH NOBILITY, CLARITA MARTIN WINS INSTANT AND INTENSE ADULATION. SEND FOR SPANISH AND OTHER EUROPEAN PRESS NOTICES AND FOR NOTICES OF FIRST AMERICAN APPEARANCES. DATES AVAILABLE FOR ALL PARTS OF THE UNITED STATES UNTIL MARCH, 1934. AFTER THAT TIME FOR SOUTH AMERICA, CUBA AND MEXICO AND CENTRAL AMERICA.

Send for Complete Reviews of

SUPERLATIVE PRESS ENDORSEMENTS

"Sevilla Acclaimed her with Enthusiasm."
"Inherent Spirit of Spain."
"At the Press Caseta Created a Furor."
"A Bit of Old Spain."
"Spanish Grace, Buoyance, Skill."
"Castenets Eloquent, Delightful Artist."
"As Near Perfect as a Dancer Ever Becomes."
"Most Lovely Costuming of the Season."
"Strange Rhythms Made Fascinating."
"Personal Charm and Beautiful Effects."
"Moved a Capacity Audience to Demonstrative Expressions."
"Crowded and Jubilant Audience."
"Succeeded Mightily in Pleasing Large Audience."
"Wardrobe Boasts Nothing but Gems."
"Fire and Tenderness Expressed with Spontaneity."

INCARNATION OF RHYTHMIC SPAIN

Exclusive Tour Direction

MANAGEMENT ERNEST BRIGGS, INC.
Times Building, N. Y.

ALKAHEST BUREAU, 1221 Mortgage Guarantee Building, Atlanta, Ga., for Virginia, North Carolina, South Carolina, Tennessee, Georgia, Florida, Mississippi and Alabama.

SOUTHWESTERN MUSICAL BUREAU, 208 Central Bank Building, Dallas, Texas, for Louisiana, Texas, Oklahoma, Arizona and New Mexico.

L. E. BEHYMER, Philharmonic Auditorium, Los Angeles, California, for California.

CELEBRITY BUREAU, Portland, Oregon, Walter Ricks, for Northwestern States west of Denver.

For information and other territory address Management, Ernest Briggs, Inc., Times Bldg., New York.

National Symphony Orchestra Campaign Gains in Baltimore

Drive to Sponsor Series by Washington Ensemble Under Hans Kindler Progressing

BALTIMORE, MD.—The effort toward getting a sufficient number of early subscriptions for a series of concerts here by the National Symphony Orchestra of Washington, has gained such headway that there remains little doubt as to its success. Three appearances by the orchestra are tentatively booked. Elizabeth Ellen Starr is counselor for the organization, which is directed by Hans Kindler, Miss Starr also acting in a similar position for the Philadelphia Orchestra, in whose success here she has played no small part. The National Symphony Orchestra gave one concert here during this past season. A successful drive for a sustaining fund of $50,000 has been achieved in Washington.

Music Week Celebrated

National Music Week was celebrated in this city by a series of concerts of various kinds sponsored by the Baltimore Chapter of the National Association of Organists, the Chesapeake Chapter of the American Guild of Organists, and the Maryland Federation of Music Clubs.

A very large audience greeted the Baltimore and Ohio Railroad Glee Club at its nineteenth annual concert, which was successful in every way. Ivan Servais, who has been directing the organization, since the death of George Castelle, has continued the high standards set by his predecessor. Oscar Shumsky, young and brilliant violinist, and Robert Southard, baritone, were the soloists and the generous applause that greeted them as well as the club showed that the honors of the evening were equally shared.

Colored Orchestra and Chorus Heard

The second combined concert of the Baltimore City Colored Orchestra and the Baltimore City Colored Chorus attracted an enthusiastic attendance of over 1,500. The combined groups, including more than 250 singers and musicians, were under the direction of W. Llewellyn Wilson.

Elsie Mathews, soprano, gave the third of the scholarship recitals at the Peabody Conservatory before a gathering which filled the auditorium nearly to capacity and gave her most cordial and merited support through a program of nineteen numbers. Miss Mathews is a Baltimorean and the holder of the Charles R. Woods voice scholarship.

Baltimoreans are generally pleased with the announcement that John Charles Thomas, baritone, will be among the Metropolitan Opera Company singers next season. Although not born here, Mr. Thomas is strictly a Baltimore boy. He began his career singing in the choirs of local churches. Under the tutelage of Adeline Fermin, at the Peabody, Mr. Thomas received his first real encouragement and won a scholarship.

Peabody Chamber Music Recital

The second of two recitals by the Peabody String Quartet added to the fine impression made at the initial concert and a longer series is hoped for next season. The quartet is composed of Frank Gittelson, first violin; Michael Weiner, second violin; George Wargo, viola; Bart Wirtz, cello. Mr. Gittelson, a member of the Peabody faculty, is also concertmaster of the National Symphony Orchestra, and Mr. Weiner is a member of the first violin section of the same organization.

E. D.

New York Concerts

MAY 9

Katherine Metcalf

Katherine Metcalf, soprano, displayed her talents on Tuesday evening at the Barbizon, presenting the aria Plus grand dans son obscurite from Gounod's La Reine de Saba, four Schubert songs, numbers by Wolf, Schumann, Strauss and Brahms and a group in English which included Gretchaninoff's Over the Steppe, Arensky's Hour of Dreams, Cyril Scott's From Afar and A Song of the Sea by Walter Golde, her accompanist. Miss Metcalf is an artist of taste and discernment, equipped with a voice of fair range and beguiling quality. Mr. Golde supplied his wonted artistic support, and, in addition, was warmly applauded as a composer. The audience was not large, but proved responsive and discriminating.

MAY 11

Song Festival By All Hallows Choirs

A song festival by the glee clubs of All Hallows School, of which the Rev. Patrick A. Gleeson is principal, was given at Town Hall. The grammar school and high school departments, the Hallowe'ens and the All Hallows Alumni groups participated. Jules Swalier conducted, and James R. McCormack acted as accompanist. The coaches of the various voices were as follows: Evelyn Jeane, sopranos; George Rael, altos; Ivan Velikanoff, tenors, and Stephen Kozakevich, bassos.

The lengthy program included solo contributions by James Gould, tenor and Master William Sinnott, and numbers by a soprano trio, the grammar school sopranos, the High School Glee Club, and an Alumni Double Quartet, in addition to the work of the combined choirs. Beautiful tonal effects were attained by the latter organization particularly in works of Lotti, Palestrina, Vittoria, Di Lasso and other ecclesiastical writers (the Echo Song by the last-named composer being especially effective). There were also traditional Irish airs, and works of Grieg, Tozer, Molitor, De Koven, Bohm, Rachmaninoff, Mendelssohn, Roberton, Mana-Zucca, Logan, Romberg and Elgar. The large audience was duly appreciative and encores were given in response to warm applause.

Anita Zahn

Anita Zahn, an exponent of the Duncan tradition, and her group of six dancers appeared at the Barbizon-Plaza on Thursday evening. Raymond Bauman, pianist, assisted, with Mary Shambaugh at the second piano. Miss Zahn elected to interpret a wide variety of music, ranging from a Bach Sarabande, through Schubert and Gluck pieces and Richard Strauss' Rosenkavalier waltz to Ravel's Jeux d'eau and Pavane and four compositions by Mr. Bauman. The dancer's concepts are imbued with vital grace and an individuality which takes her beyond the traditional Duncan confines to lend her art a tinge of modernism. The audience responded cordially to the program.

MAY 12

Riverdale Country School

Boys of the Riverdale Country School, assisted by Ruth Miller (Mrs. Mario Chamlee), soprano, Alexander Russell, organist and Jack Stoll, pianist, gave a choral concert at Town Hall in the afternoon The conductor was James Giddings, and Richard McClanahan, director of the school of music, supplied piano accompaniments. Supplementing the boys' orchestra were Evelyn Mellen, violin and James C. Saylor, cello.

The boys offered various forms of ensemble music—massed choruses, songs by the lower school, the middle school glee club and the glee club (made up of older boys) and an octet from the glee club. Their selections were from the writings of such composers as Bach, Brahms and Beethoven, and the glee club sang Kountz' The Sleigh and the chorus of Peers from Gilbert and Sullivan's Iolanthe and other numbers, while the octet scored in sea chanteys arranged by Marshall Bartholomew. The singing of the chorus and its various divisions reflected much credit on their instructors. The tone is firm and sustained, the attack precise and sure. The older contingent sang unaccompanied music with good intonation and effect, and all the boys gave the impression of keen enjoyment in the projection of the scores.

Miss Miller sang the Air de Lia from Debussy's The Prodigal Son, numbers by Trunk and Marx, and Hageman's At the Well. Mr. McClanahan was her able accompanist. Her voice is one of bright, crystalline quality, flexible and expressive and meticulously controlled. She was enthusiastically applauded. Miss Miller also appeared with the glee club in the Sanctus from Gounod's St. Cecilia Mass. Mr. Stoll, who is an instructor at the school, played Chopin's Impromptu in F sharp and Brahms' Rhapsody in E flat, displaying technical and interpretative excellence and winning hearty plaudits.

The conclusion of the program listed three original school songs—Commencement Song (Lewis Clough and Dale Bartholomew), Victory Song (Russell Locke and Dale Bartholomew) and the Riverdale Motto Song—"It Is the Spirit That Quickeneth" (Leopold Mannes). There was a large and appreciative audience. The concert was given for the benefit of International Schoolboy Friendship. This movement was explained by a brief address during the program.

Frank S. Hackett, headmaster of Riverdale, has been active in trying to secure from the College Entrance Examination Board recognition of music as a subject for admission to college.

JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

JULY 10 to AUGUST 18

ACCREDITED COURSES LEADING TO
BACHELOR OF SCIENCE DEGREE WITH MAJOR IN MUSIC

INSTRUMENTAL AND VOCAL COURSES WITH WELL-KNOWN ARTISTS, INCLUDING PRIVATE INSTRUCTION AND CLASSES FOR CRITICISM OF REPERTOIRE AND DISCUSSION OF METHODS

PIANO	VIOLIN	VOICE
KATHERINE BACON	LOUIS J. BOSTELMANN	ROBERT ELWYN
JAMES FRISKIN	SAMUEL GARDNER	FRASER GANGE
SASCHA GORODNITZKI	SASCHA JACOBSEN	BELLE JULIE SOUDANT
ALTON JONES	WOLFE WOLFINSOHN	RUTH HARRIS STEWART
ARTHUR NEWSTEAD		MRS. THEODORE TOEDT

ORGAN	'CELLO	VIOLA
HUGH PORTER	MARIE ROEMAET-ROSANOFF	SAMUEL LIFSCHEY

ALL BRANCHES OF THE THEORY OF MUSIC

HOWARD BROCKWAY
FRANCIS BURKLEY
ADA FISHER
HOWARD MURPHY
ADOLF SCHMID
BEATRICE HAINES SCHNEIDER
BELLE JULIE SOUDANT
RUTH VAN DOREN
GEORGE A. WEDGE
HELEN W. WHILEY

MUSIC EDUCATION COURSES WITH LEADING EDUCATORS

ALBERT A. BECKER
GEORGE H. GARTLAN
MABELLE GLENN
CARL E. LICHT
JAMES L. MURSELL
GRACE HELEN NASH
ADOLF SCHMID
BERNARD TAYLOR
GEORGE A. WEDGE

Demonstration Classes *Lectures and Recitals*

For catalog and information please address

JUILLIARD SUMMER SCHOOL

130 Claremont Ave. Dept. CM New York, N. Y.

Final Concerts of Los Angeles Season Attract Large Audiences

Menuhin Reaps Ovation at Recital

LOS ANGELES.—Although the season is supposed to close by the end of April, concerts continue. Some of the best recitals of the season occurred last week. Yehudi Menuhin attracted a faithful constituency to the Philharmonic Auditorium, with Lev Schorr at the piano, and scored another triumph.

The London String Quartet played one of the free programs sponsored annually by Mrs. F. S. Coolidge in the public library. Gladys Caldwell, who has done such a splendid job by making the music and art departments into vital and fructifying forces while anticipating and serving the needs of artists, students and amateurs, officiated in her quiet, efficient manner. She had a difficult job on her hands. The hall seats about 600 persons and fully as many listened from the corridor behind closed doors or through the windows opening into the patio. The English visitors gave performances of the Beethoven op. 18, No. 1, the Hindemith op. 10, No. 1 and the op. 67 by Brahms. The next evening they played all three quartets of the op. 59 cycle, which Beethoven wrote for Count Rasumovsky. Manager Behymer brought them back once more, on Sunday afternoon.

Pasadena Hears Sonatas

Pasadena honored the German master that evening in the large music and picture room of Mrs. H. A. Everett's home, when Lillian Steuber, pianist and John Pennington, violinist performed the three duo-sonatas with remarkable finish of technic and a poignancy of expression befitting the composer and the day. The D minor sonata reading particularly occasioned numerous moments of stirring tone-speech. Miss Steuber came in for especial honors in the Handel Variations which she projected clearly, yet bound into a freely imaginative fantasy on one theme.

Another event of uncommon quality, a program of vocal and reading selections, was given by a young Negro basso, Kenneth Spencer. Here is a voice and a fund of expression which should take the young artist far as a vocalist and interpreter.

Fine fervor animated also a presentation of Mendelssohn's Elijah which the Oratorio Society under John Smallman sang as one of the earthquake relief campaign concerts. Blythe Taylor Burns, Clemence Gifford, Hardesty Johnson and Leslie Brigham were soloists of impressive calibre.

Lovers of lighter music had pleasure when Don Philippini directed the first in a series of symphonic band concerts at the Griffith Park Greek Theatre. Tudor Williams was a welcome baritone soloist. This new enterprise, managed by Merle Armitage, should prove popular because Mr. Philippini has assembled a good organization and is a leader of personality and a musician of taste who command's a wide repertoire.

A promising string orchestra was introduced at the Institute of Musical Education, Jascha Gegna being in charge of the new group.

Bowl Plans Progressing

In the meantime, preparatory work for the Hollywood Bowl season is progressing. Manager Tindall and representatives of the Los Angeles Philharmonic Orchestra have not yet settled certain important questions, such as the new pay scale, but there is little doubt that an agreement will be reached. One hears, however, a good deal of talk about another outdoor concert series in which some of the more popular "B's" will be featured, such as Bellini, Berlioz, Borodin, the complete Meyerbeer, but especially beer, just plain beer, such as goes well with the lesser "B's." In any case, the bowl management is increasing the list of soloists. Manager Tindall has announced Queena Mario and Jeannette Vreeland.

Space lacks to more than mention the interesting and stimulating proceedings of the Southern California public school music conference which brought pedagogues from numerous Southland schools to Pomona. It was a day crowded with stimulating addresses and worth-while performances by students and instructors. Much credit for the thoughtful program, balanced with charming hospitality, must go to the district officers in charge. They are Hazel Beckwith Nohavec, president (Pomona); Helen C. Dill, vice-president (Los Angeles); Carolyn R. Powell, secretary (Pasadena); and William C. Hartshorn, treasurer (Los Angeles).

B. D. U.

Carmela Ponselle in Carmen

Carmela Ponselle was heard by 3,000 persons in Carmen at the Syria Mosque, Pittsburgh, Pa., under the auspices of the Women's Club. Miss Ponselle sang at the Hotel Astor, New York, for the Aged Women's Home on May 2. She has been reëngaged for mezzo roles at the Metropolitan Opera House next season.

ANOTHER BERLIN CONQUEST

Photo by M. I. Boris, N. Y.

FOLLOWING HER APPEARANCE IN THE MOST EXACTING TYPE OF PROGRAM SHE COULD ATTEMPT BEFORE A GERMAN AUDIENCE, THE BERLIN PRESS UNITED IN PRONOUNCING

GIANNINI

"ONE OF THE GREATEST GERMANLIEDER SINGERS"

Berlin 8-Uhr Blatt, April 15, 1933

Berlin Tageblatt, April 15, 1933

"It is a miracle that a foreign singer could become so imbued with the spirit of our music, our culture and even of our idiom that we must accept her without question as ***one of the great German lieder singers.*** Her performance was faultless. Her Schubert was masterful, Brahms was surpassingly poignant, as were also the Wolf songs."

>> <<

Berlin Zeitung am Mittag, April 15, 1933

"She holds the coveted key to the innermost depths of German art. ***There are no limits to her interpretation.*** Her rich delivery encompasses everything. Her style, her feeling are the result of instinctive understanding."

>> <<

Hamburger Fremdenblatt, April 20, 1933

"Dusolina Giannini possesses ***an inborn genius*** to interpret German art, German culture and German music. ***She made an overwhelming impression*** by her amazing interpretation of a program devoted entirely to German lieder. It was an evening of brilliance and artistry, — an evening that proved the esteem in which the public holds this artist."

>> <<

Berlin 8-Uhr Abendblatt, April 15, 1933

"***A noble appearance.*** Giannini fathoms the depths of the German tone painters. She understands their mysteries. She feels every emotion. She reaches the heights and the depths. She becomes ***the priestess of their art,*** to which she brings all the brilliance and fullness of her voice."

NOW
BOOKING
FOR NEXT
SEASON

Management
NBC ARTISTS SERVICE
711 Fifth Avenue
New York
George Engles, Director

Steinway Piano

Chicago's Spring Season Shows Musical Activities Increasing

Six Important Concerts Presented in One Day in Mid-Western Metropolis—Prominent Musicians Officiate at Suckling Pig Banquet

CHICAGO.—With the opening of the Century of Progress exposition only two weeks away, music in Chicago has taken a new impetus and during the past week many concerts and recitals were given by our local musicians. Concerts galore are announced for the near future and this city should lead others in summer presentations.

On May 7, at Orchestra Hall, Rosalinda Morini, coloratura soprano, appeared in recital for the benefit of the emergency fund of the Chicago High School Teachers Association. On the same afternoon Else Harthan Arendt, accomplished soprano, was heard in joint recital with Sidney Silber, pianist, at Curtiss Hall. Other concerts taking place on May 7 were by the Singing Ensemble, of which Wayne Haworth is director, at Kimball Hall; the Rosary College Glee Club (Leroy Wetzel, conductor) at the Chicago Woman's Club theatre, and at the Art Institute, Marion O'Connor, contralto, Frances Keasey, cellist, Helen Desmond Costello, pianist and Avery Johnson, baritone. In the evening Diana Huebert and a group gave a dance program at the Goodman Theatre.

ORIOLE AND WENNERBERG CHORUSES

The Oriole and Wennerberg choruses of Augustana College, Rock Island, Ill., made a successful appearance at Orchestra Hall on May 8. The choruses, which have been well trained by Henry Veld, were feted throughout the program.

CHICAGO SYMPHONY CHOIR

Another organization that commands the respect and admiration of concert-goers is the Chicago Symphonic Choir, directed by Walter Aschenbrenner. The chorus sang at Orchestra Hall on May 9.

SOCIETY OF AMERICAN MUSICIANS CONTEST WINNERS

The second in a series of recitals by winners of the Society of American Musicians contests, took place at Kimball Hall on May 9, under the direction of Bertha Ott. The young artists participating in this concert were Dorothy Foster, pianist, and a trio composed of Pauline Peoples, pianist, Mary Jones, violinist and Ada Michaelmann, cellist. The last three performed trios by Beethoven and Ravel in a manner entirely to their credit. Likewise, Miss Foster played her contributions in an efficient manner.

CHICAGO BUSINESS MEN'S ORCHESTRA

The Chicago Business Men's Orchestra, led by Clarence Evans, delighted a large audience at Orchestra Hall on May 10. Mrs. Avern Scolnik, who is better known to the profession as Amy Neill, was the violin soloist.

SUCKLING PIG SOCIETY BANQUET

Thanks to Mr. and Mrs. Edoardo Sacerdote, we were invited to attend the tenth anniversary banquet of the Suckling Pig Society at the Knickerbocker Hotel on May 8. After the banquet a musical program was furnished by the Attico Bernabini chorus; Moissaye Boguslawski and Louis Victor Saar, pianists; Florence Kaiser, soprano; Richard Czerwonky, violinist; Forrest Lamont, tenor; Mark Oster, baritone; and a trio made up of Rose DuMoulin, pianist, Leon Sametini, violinist, and Theodore DuMoulin, cellist. All these professional Chicago musicians furnished musical entertainment such as one rarely hears under one roof. To single out the playing or the singing of any one would be an injustice. They are all associated in words of praise, and the "Pigs" loudly grunted their approval. Siegfried Vollstedt and Mr. Sacerdote furnished excellent accompaniments.

MR. AND MRS. HERMAN DEVRIES PRESENT PUPILS

An atmosphere of artistic dignity and unusual originality distinguished the spring concert given by talented pupils of Mr. and Mrs. Herman Devries at the Congress Hotel on May 7. Fourteen young people, in a program graded from the first year study group to the more matured singers, displayed the results of the pedagogic ability of Mr. and Mrs. Devries. In many cases they showed marked individual ability and musical temperament.

Mrs. Devries prefaced each appearance by a unique explanation of the pupil's status, thus forming indulgent prejudice to suit each bidder for public favor. In the junior group the performance of Juanita Obst, a fifteen-year-old girl of remarkable natural talent, who has had four months' training, was outstanding. She was able to sing the Mein Herr Marquis aria from Strauss' The Bat and Bemberg's Nymphs and Fauns so exceptionally well, that an encore was inevitable. Patricia Noel, also in her teens, made a fine impression because of her histrionic cleverness, as well as for the freshness of her voice. She sang Reimann's Die Latern, Schwabische Tanzlied and Buzzi-Peccia's Little Birdies. Wilma Woolf, not yet twenty years old, sang charmingly Diehl's old-fashioned Going to Market and other numbers, and later was a winsome Gretel in the first scene from Hänsel and Gretel, with Sara Torgoff as Hänsel. Miss Torgoff had previously successfully interpreted Viardot's rare Chanson de la Pluie, and the Chanson du Tigre from Victor Masse's Paul et Virginie. Evelyn Kirtley, a five weeks' student, has good stage manners and showed a lovely voice in Humperdinck's Wiegenlied. Louise Dolzal has an excellent voice and understands how to project text moods. This she demonstrated in Schumann's Auftraege, and Ma Voisine by Goring-Thomas. Mrs. Charles Grayling, a six weeks' pupil, did well with d'Albert's Maiden and Butterfly, Church's I Heard a Lady Sigh and Delibes' Bonjour, Suzon. Mrs. Grayling's poise was that of a routined singer. Anne Miller, also a junior, has a light and clear soprano and good diction in both French and German. This was especially noted in Jan Gall's Madchen mit dem rothen mundchen and Weckerlin's Ondine du Rhin. Enunciation and interpretation characterized the singing of Annabelle Hansen in Ries' Slumber Song, the old English When Love Is Kind, and Brahms' Sapphische Ode.

The artist pupils all sang with the assurance, finish and style that are the ear-marks of this school. Among them were Aida Ventos, radio and concert soprano; Mrs. Ferdinand Bunte; Will Blailock, baritone; Jeannette Johnson, mezzo-soprano, heard recently in the Chicago Popular Opera Company; and Irma Luke. Miss Ventos' charming voice and talents were displayed in the Slumber aria from Meyerbeer's Africaine and the Louise aria. Mr. Blailock was warmly applauded after Massenet's Vision Fugitive. Mrs. Bunte, the possessor of an exquisite lyric soprano, gave the whole Roi de Thule and Jewel scene from Faust with spontaneity and freshness of tone. Miss Johnson offered Spanish songs with verve. Mr. and Mrs. Devries lent most artistic support at the piano.

Many distinguished guests were in the audience, including Mr. and Mrs. Charles Wrigley, Mr. and Mrs. John Kellogg, Mrs. Richard Cooper, Mrs. William Hale Thompson, Mr. and Mrs. William Gehl, Mr. and Mrs. William Stanley, Mr. and Mrs. J. Owen Lee, Charles Grayling and Ferdinand Bunte.

MUSIC WEEK

The tenth anniversary of the founding of National Music Week by the Illinois Federation of Music Clubs, was celebrated from May 7 to 13 inclusive.

LOUISE ST. JOHN WESTERVELT'S SUMMER CLASSES

Louise St. John Westervelt is planning to teach through the summer months at Columbia School, where she is a leading voice teacher. She is to have intensive courses for pupils and teachers attending the Century of Progress exhibition, to include vocal work, voice lessons, teaching material and choral direction and material. Courses will be arranged so that those remaining only for a short time may study beneficially for one or two weeks.

On April 22 Miss Westervelt finished a series of studio musicales. She will present her annual spring pupils' recital, on May 31, at Columbia School recital hall.

CARA VERSON TO PLAY FOR CONVENTION

Cara Verson, pianist, is giving a tabloid version of her *causeric*, Vistas in Spain, in the ballroom of the Stevens Hotel, on May 20, for the delegates passing through Chicago *en route* to Minneapolis for the biennial convention of the National Federation of Music Clubs. These lecture-recitals given in an informal manner, are entitled Vistas in Spain, Debussy, the Impressionist and Scriabin, Vignettes of Modern Pianism, French Harpsichord and Piano Music.

SENIOR HIGH SCHOOL ORCHESTRA CONTEST

Ten orchestras competed in the ninth annual senior high school orchestra contest for the city championship, at Roosevelt High School auditorium, on May 11. They were divided into two groups—orchestras with less than eighty players and orchestras with from eighty to 100 members. Lindblom, under the direction of Christian Lyngly, took first place among the smaller orchestras, with Roosevelt (Ehhardt Bergstrasser, conductor) second, and Hyde Park (Kathleen Findly, conductor) third. First prize in the larger groups went to Marshall (Merle Isaac, conductor). Harrison, was second, under the direction of Joseph Grill, and Tuley, third, led by Irving Letchinger. The required number for the smaller orchestra was the Impresario Overture of Mozart, and for the larger orchestra, the introduction to Act III of Wagner's Lohengrin. The judges were Glenn Dillard Gunn, Walter Hancock and Karl Schulte.

During the interim when the judges were making their decision, the Lane Technical High School Orchestra, which holds the honorary city championship, gave an admirable account of the first movement of Dvorák's New World Symphony.

Oscar W. Anderson, supervisor of instrumental music in Chicago's public schools, who had charge of the contest, is to be congratulated upon the steady progress being made by the school orchestras. Each year there is a noticeable improvement in their accomplishments and on this occasion a high mark was set.

MUSICAL GUILD PRESENTS YOUNG MUSICIANS

Continuing in its promotion of worthy young talent, the Musical Guild presented Ludlow White, baritone and Charles Baker, pianist, in début recital at Kimball Hall, May 11. The baritone has a voice of fine natural quality, and he sang with good musicianship, style and understanding. Mr. Baker showed himself an imaginative pianist of no mean ability, serious in purpose.

AMERICAN CONSERVATORY NOTES

The American Conservatory presented a number of children in a program at the theatre on the Enchanted Island, Century of Progress grounds, May 13. Piano pupils of Louise Robyn, Lavina Thorkleson and Alexander Guroff, violin students of Walter Aschenbrenner, dramatic art pupils of Louise K. Willhour, and members of the Dalcroze Eurhythmics class of Leontine Roberts were featured on this occasion.

Karleton Hackett addressed the North Shore Art League, Glencoe, Ill., on May 7. His subject was Art and Life.

Burton Lawrence, student in the organ department, was awarded first place in the district contest for young American artists sponsored by the National Federation of Music Clubs, and he will enter the final con-

(*Continued on page 22*)

Announcing

Four

Scholarships

to

GODOWSKY

MASTER CLASSES

for

Pianists

and

Teachers

at

LOS ANGELES

Five Weeks

Commencing July 17, 1933

For Full Particulars Write to

L. E. BEHYMER

Auditorium Building

427 W. 5th St. Los Angeles, Calif.

Dudley Buck to Teach in Chicago This Summer

CHICAGO.—Dudley Buck, teacher of singing, announces a summer session from June 26 to August 4 at his Chicago studio. Mr. Buck plans to give private lessons and conduct classes in the Teaching of Singing, Interpretation of Song Classics, and Teaching Repertoire, such as he has held at the summer sessions of Columbia University and the University of Kansas for the last eight years.

(*Photo by G. Maillard Kesslere*)

DUDLEY BUCK

Mr. Buck's associate, Leslie Arnold, bass-baritone, offers private lessons and classes in voice culture. Mr. Arnold, experienced in church, concert, oratorio and radio fields, has long been with Mr. Buck as pupil, assistant and associate teacher, in New York and Chicago.

Elmo Russ Broadcasts American Works

Elmo Russ inaugurated an organ program over WMCA on May 15, which features each day the works of a contemporary American composer. Among those whose music has been heard on these broadcasts are Marmaduke Eide, Florence Turner Maley, Leah Russell (Sketches of New York), Grace Leadenham Austin, Pauline Winslow.

Today (May 20) music by Gena Branscombe is scheduled. The ensuing week lists: 22, Marion Bauer; 23, Pearl Adams; 24, Rhea Silberta; 25, Mrs. H. H. A. Beach; 26, Hallett Gilberte; and 27, Wilbur Chenoweth. Others to be represented include Wesley Sontag, Granville English, Alda Astori, Meta Schumann, A. Walter Kramer, David Guion, Fay Foster, Solon Alberti, Russel Wragg, Daniel Wolf, Jacques Wolfe, Harden Church, Roland Farley, Frank Grey, Ethel Glenn Hier, Charles Haubiel and numerous others.

M-G-M Signs Nelson Eddy

Nelson Eddy, baritone, has signed a contract to sing and act in motion pictures for Metro-Goldwyn-Mayer. Mr. Eddy has been soloist with the New York Philharmonic-Symphony and Philadelphia orchestras, has sung with the Philadelphia Grand Opera Company, and has appeared widely in concert and radio.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

PALMER CHRISTIAN
ORGANIST — UNIVERSITY OF MICHIGAN
Address: University School of Music, Ann Arbor, Mich.

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDWARD COLLINS
Pianist—Composer—Conductor
64 East Van Buren St., Chicago, Ill.

Buy From Your Local Dealer

DELAWARE SCHOOL OF MUSIC

WILMINGTON, DELAWARE

(Authorized by The Curtis Institute of Music, Philadelphia)

ASSOCIATION and study with the greatest artists in their respective fields insures a broad musical knowledge and technical training to students at the Curtis Institute of Music. It develops and prepares them in a superior way for appearances before the public and also thoroughly equips them for teaching.

It is therefore of unusual interest to music students throughout the country that the following graduates and artist-students of the Curtis Institute of Music have been engaged to teach at the recently established Delaware School of Music in Wilmington.

PIANO	*VOICE*	*VIOLIN*	*VIOLONCELLO*
*WILLIAM HARMS	DANIEL HEALY	LILY MATISON	HOWARD MITCHELL
EDNA B. WOODS	LEONARD TREASH		
FLORENCE FRASER	RUTH CARHART		

HARP	*ORGAN*	*OPERATIC ACTING*
MARJORIE TYRE	PAUL ROBINSON	ALBERT MAHLER

ACADEMIC FACULTY

**ERNEST ZECHIEL, A.B.
Theory, Composition
Keyboard Harmony
History of Music

*MARY SHUMWAY, A.B., M.A., Ph.D.
English
German

**ANNE-MARIE SOFFRAY
Solfège (Diploma from Ecole Normale)

*PLACIDO DE MONTOLIU, A.B.
French, Italian, Spanish
Eurhythmics

---

*Instructor at the Curtis Institute of Music.
**Former instructor at the Curtis Institute of Music.

The plan of instruction is based upon that of the Curtis Institute of Music. The results obtained in the past year have been most remarkable.

A catalogue will be sent upon request.

803 N. BROOME STREET, WILMINGTON, DELAWARE

Bach Choir Honors Founder With Performance of Mass

(*Continued from page 5*)

tone and bearing. The Trombone Choir of the Moravian Church, an orchestra (mainly recruited from the Philadelphia Orchestra), and T. Edgar Shields at the organ supplied an instrumental background of fitting breadth and sonority. This was the twenty-sixth occasion on which the Bach Choir had given the Mass in its complete form.

Photo © Bachrach

THE LATE DR. J. FRED WOLLE

New Leader Wins Success

To Mr. Carey is due a large measure of gratitude from the choir and from Bach lovers in general for the fidelity with which he has conformed to and preserved the lofty ideals of Dr. Wolle. Mr. Carey is himself a choral conductor of proven ability and wide experience, whose musicianship and concepts are on the lofty plane appropriate for the exposition of Bach's mighty opus. He bore himself with full consciousness of the responsibilities of his office and showed himself abundantly adequate to fulfill them. The audience was deeply impressed with the reverent atmosphere of the occasion, and gave every indication of appreciation of Mr. Carey, the chorus, orchestra and assisting artists.

(Photo by Rembrandt Studios, Inc.)

BRUCE CAREY

Original Compositions to Be Played at Philadelphia Conservatory

Philadelphia.—A recital of original compositions representing the department of musical composition at the Philadelphia Conservatory of Music, will be given on May 24. Dr. Frederick W. Schlieder, director of this department, states that the compositions appearing on the program are the result of a creative understanding of music gained by the exercise of the laws of harmony and rhythm through immediate tonal expression.

"This approach to the awakening of the musical intelligence," said Dr. Schlieder, "emphasizes the development of the esthetic element feelings guided by the mental recognition and application of these basic laws. By the immediate expression of harmony and rhythm in melodic and harmonic progression according to the strict canons of art the esthetic feelings are developed, the mind accumulates knowledge, the imagination is quickened, and the art-sense is expanded through the exercise of judgment. In the student's endeavor to tonalize subtle images of passing harmonies releasing melody in phrases of rhythmic flow, our criticisms of results are tempered by our observation of earnest effort on the part of the student to express these subtle laws and by the evidence of an expanding musical consciousness."

The pupils whose works are listed are Vernon Hammond, Edith Ulmer, William Bless, Rhoda Weitzenfeld, Helen Goddard Stees, Northrop Brown, Kathryn Abel, Sister Immaculee, Kathryn Lippincott, Helen Rowley, Gordon Grosvenor, and Helen Foley. The last number is Nonette by Dr. Schlieder. S.

I SEE THAT

Marcel Grandjany, French harpist and composer, sailed for Europe May 16 following a concert tour of the United States and Canada.

* * *

Angelina Arcella and Ralph Fortner will give a recital for two pianos at Steinway Hall, New York, on June 9.

* * *

Anna Schoen-René sailed for Europe last Saturday on the SS. Europa. She will return early in the fall to resume her private teaching and instruction at the Juilliard School.

* * *

Anna Fitzu has been engaged for a ten weeks' tour of the Southwestern states, beginning in August, as soloist with the Kryl Symphony Band. On May 25, Miss Fitzu is singing for the Actors' Fund in New York.

* * *

Elsa Moeglé, harpist, broadcast over WEVD, New York, May 12 and 19, and will appear as soloist at the vocal recital of S. Leon Perlo, Chalif Hall, New York, May 21, and will play again from station WEVD, May 26.

* * *

Paul Robeson, Negro baritone, arrived from London on the SS. Olympic on May 8. While in New York, he is to make a motion picture of The Emperor Jones (the play, not the opera). His wife, Eslande Goode Robeson, is with him. In London the baritone appeared at the Embassy Theatre in Eugene O'Neill's play, All God's Chilluns Got Wings.

* * *

Daniel Morales, Spanish baritone, appeared over WPCH on May 8, delivering a group of songs by Miguel Sandoval, Eri Tu from Verdi's The Masked Ball, and Still wie die Nacht.

* * *

Boris Lang will hold a summer course for piano teachers and advanced students in New York City. There will be two classes, one of nine weeks beginning June 12 and the other of the same number of weeks beginning July 10 in which his invention, Technicola, will be used with instruction.

* * *

Sascha Jacobinoff, violinist, recently appeared with Clara Maysels, soprano and Martin Gabowitz, pianist, at Ansolov Auditorium, Philadelphia, in a concert under the auspices of the Hebrew Literature Society. Mr. Jacobinoff was heard in numbers by Handel, Dvorák, Bruch, Tschaikowsky, Sarasate and Efrem Zimbalist.

* * *

Elizabeth Andres, contralto, was soloist at the Actor's Dinner Club, Great Northern Hotel, New York, April 27. Jerry Mirate was at the piano. Both artists are from the La Forge-Berúmen Studios.

* * *

The second concert in the Musical Artists of America series was given on May 2 at the Barclay, Philadelphia, by Frank Oglesby, tenor and Helen Buchanan Hitner, soprano. Each artist acted as piano accompanist for the other, and in their duets accompanied themselves on two pianos. Mr. Oglesby's numbers included a song of his own composition, La Vie.

* * *

Winifred Merrett, pupil of Mildred Dilling, played recently in Brooklyn and at Lockport, N. Y.

* * *

Mara Denardo featured several songs of Marmaduke Eide over Station WNYC recently.

* * *

William Thorner will remain in New York until August 1 to teach in his Carnegie Hall studios. His scheduled trip to London for a summer class has been postponed until next season.

Renée Chemet Heard on Air and in Recital

Renée Chemet, French violinist, gave a recital on April 2 for the British Broadcasting Company, and on the evening of the same day played at the Toynbee Club, located in a Jewish quarter of London. Mme. Chemet offered her services there as an expression of sympathy in view of the anti-Semitic movement in Germany. April 9 she appeared with orchestra and played a group of solos at one of the Sunday concerts of Le Journal Symphony series broadcast by the PTT under the baton of Henri Tomasi.

George I. Tilton Takes Part in Rally

George I. Tilton played the organ and directed his three choirs at the bi-monthly rally of the Mercer County Christian Endeavor Societies, held in Trenton, N. J., last month. The senior, junior and quartet choirs of the Third Presbyterian Church (of which Mr. Tilton is organist and director) sang Twilight Shadows Fall (Wood) and Gloria (Mozart), and Mr. Tilton gave a talk on Atmosphere in the Church Service.

F. W. R.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI

SCHIPA

TIBBETT

RETHBERG

MENUHIN

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation
of Columbia Broadcasting System

AMY ELLERMAN
CALVIN COXE
TEACHERS OF
IRENE DUNNE
FOR 5 YEARS
(Now Here for Lessons)
STUDIO: 570 WEST 156th ST. (*TEL. AUdubon* 3-1281) NEW YORK, N. Y.

GEORGIA
Soloist at
THE MESSIAH FESTIVAL,
Lindsborg, Kans.
"Miss Graves is one of the outstanding singers of this type heard in recent years at the Festival, her 'He Shall Feed His Flock' offering one of the lingering memories of the afternoon." — Salina Journal, Salina, Kans.
GRAVES
—CONTRALTO—
NBC staff artist
Georgia Graves Management
200 West 54th Street New York

Announcement of
PIANO CLASSES
by
Mr. HAROLD BAUER
NEW YORK CITY
June 1st to July 3rd, 1933
For information address
Miss Dorothy E. Joline, *Secretary* 238 East 105th Street, New York, N. Y.

A. Y. CORNELL
SUMMER SCHOOL OF VOCAL INSTRUCTION
ROUND LAKE, NEW YORK
(*EIGHT MILES FROM SARATOGA, NEW YORK*)
Six Weeks Season, June 26th to August 5th
Opera Class, Under Direction: Mme. Edith de Lys
WEEKLY RECITALS
OPERATIC PERFORMANCES
FOR TERMS, ETC., ADDRESS
Secretary to A. Y. Cornell, 607-08 Carnegie Hall, N. Y.

Mengelberg Closes Amsterdam Season with Mahler and Bach

Brahms Cycle Offered—Many Recitalists Appear

AMSTERDAM.—With Mengelberg, as vigorous as ever despite his recent illness, conducting the orchestra, the Concertgebouw season has come to a brilliant close. Mahler's fourth symphony was the final work, and Mengelberg, devoted disciple of this composer, played it with utmost intensity. Jo Vincent, who sang the vocal part in the last movement, also sang a Bach cantata in her peculiarly suitable style, preceded by a Bach overture in D.

There was more Bach during Eastertide. Following the annual tradition, Mengelberg gave us the St. Matthew Passion. With every seat filled, the audience listened raptly to the unfolding of the great work under his magic leadership, and all executants, the orchestra, chorus and soloists gave their best in forming a flawless ensemble.

A BRAHMS CYCLE

A cycle of four concerts in honor of the hundreth anniversary of Brahms's birth offered to music enthusiasts a rich opportunity of hearing works of this beloved composer. Besides the four symphonies we heard the violin concerto, performed by Carl Flesch, the second piano concerto, poetically played by Elly Ney, and the sombre Alto Rhapsody sung by Ilona Durigo and the Apollo male chorus. Besides these riches we heard the Tragic and Academic overtures, the Variations on a theme by Haydn and, as an impressive close, the German Requiem, sung by the Toonkunst Chorus, with Mia Peltenburg and Herman Schey as soloists. In all performances Mengelberg gave us his best.

THIBAUD, CORTOT, IVOGÜN AND KERBY

On Easter Sunday the two popular artists Jacques Thibaud and Alfred Cortot gave a joint sonata recital which attracted a large throng. Brahms, Mozart, Debussy and Franck were represented, and the last two were specially fine in interpretation. A high spot among recent recitals was that given by Maria Ivogün. In a varied number of items, from early Italian arias to Schumann and Strauss, she gave continual delight. Her perfect understanding of the style of each song kept the audience's interest, and her last group, a series of Austrian and German folk-songs sung in dialect, revealed a delicious sense of humor, which in no way detracted from an always present distinction.

Marion Kerby and John Jacob Niles, whose concert last season still lingered in our memory, returned this year with a new set of spirituals, Kentucky mountain ballads and the like. They pleased more than ever, so much so that they are booked to appear again next week.

EVELETH VAN GEUNS.

Goldman Band Season June 19 to August 17

The usual series of free concerts by the Goldman Band of New York, under the direction of Edwin Franko Goldman, is scheduled for the coming summer. This year marks the sixteenth summer of these concerts. The season will begin June 19 and end August 17. The Central Park concerts take place on the Mall, Monday, Wednesday, Friday and Sunday evenings; the Tuesday, Thursday and Saturday night concerts are held on the campus of New York University at University Heights. For seven seasons the concerts were the gift of Mr. and Mrs, Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, and for the past two summers the series has been called the Daniel Guggenheim Memorial Concerts. This year they are again the gift of the Daniel and Florence Guggenheim Foundation.

The Goldman Band concerts were founded by Mr. Goldman, who raised the money himself for the maintenance of the first six seasons. Mr. Goldman manages his concerts personally and in fifteen years has never been absent from a single program.

Zimbalists Give Reception and Musicale

Mr. and Mrs. Efrem Zimbalist gave a reception and musicale on May 8, at their home in New York, prior to the departure of the eminent violinist for his forthcoming concert tour (under the direction of Samuel Piza) in Central and South America and the Caribbean Isles. The Musical Art Quartet (Mr. Zimbalist substituting as second violin) played a number by Borodin, and Rosa Tentone sang several selections.

Among the many guests, some were Grace Moore, Mrs. Leopold Auer, Franklin P. Adams, Lucrezia Bori, Walter Damrosch, Jascha Heifetz, Leonard Liebling, George Engles, Samuel Chotzinoff, Julian Seaman, Nina Morgana, Bruno Zirato, Mr. Piza and Sascha Jacobsen.

Viola Philo Soloist in Cantata

The Rodeph Sholom Choral Society (under the direction of Cantor Nathan G. Meltzoff), gave Gounod's cantata, Gallia, with Viola Philo, soloist, on May 7 at Temple Rodeph Sholom, New York. Joseph Yasser was at the organ and Ann Seidman acted as accompanist. The occasion was the first anniversary of the choral society, which was organized a year ago by Cantor Meltzoff. Rabbi Louis I. Newman spoke on The Role of Music in Modern Worship.

Special Choral Events for Stadium Season

For the first time in its history, the Metropolitan Opera Chorus will apear with another organization when it sings with the New York Philharmonic-Symphony Orchestra at the Stadium concerts this summer. The full mixed chorus of seventy-five is to be heard in two programs, the first in July, the second in August; one devoted to Wagner, the other to excerpts from Italian and French operas. The chorus is being trained for these appearances by Albert Sciaretti; Hans Lange is to conduct the performances themselves.

Other features for the Stadium include the ninth symphony of Beethoven, which will be given for the tenth successive summer with the assistance of the Schola Cantorum Chorus. The soloists, with the excepton of the baritone, are the same as last season: Nina Morgana, soprano of the Metropolitan Opera Company; Sophie Braslau, contralto; Paul Althouse, tenor of the Metropolitan Opera Company; and Frederic Baer, baritone. This performance is scheduled for the second week of the season. The Hall Johnson Negro Choir is returning for its sixth successive summer.

For the first time the Stadium public will find Mishel Piastro, concertmaster of the New York Philharmonic, a member of the summer personnel, as well as Remo Bolognini, assistant concertmaster. All the other first desk men of the winter season will play, with the exception of Alfred Wallenstein, Rene Pollain and John Amans. Michel Cores will be the solo viola; Joseph Emonts, the first cellist, assisted by Cornelius Van Vliet, and the first flutist is to be Amedeo Ghignatti, who during the winter is the second flute.

Fishberg Conducts Benefit Concert

Yascha Fishberg, conductor of the Brooklyn (N. Y.) Symphony Orchestra, recently presented a concert of music by Rimsky-Korsakoff at the Club House, for the benefit of unemployed musicians. The event was sponsored by the Ladies Musical Aid Society, of which Mrs. Fishberg is president. Assisting artists were Beatrice Belkin, soprano, formerly of the Metropolitan Opera Company and the Roxy Theatre, and Ivan Velicanoff, tenor of the Moscow Art Musical Studio. Orchestral numbers were the Russian Easter overture and Scheherezade. Miss Belkin sang the Hymn to the Sun from Coq d'Or and other selections. Mr. Velicanoff was heard in arias from Sadko and Night in May. On May 11 Mr. Fishberg conducted the Brooklyn festival concert in Brooklyn.

Musicians Emergency Fund Finale

The Silver Symphony, a department of the Musicians Emergency Fund, attracted a large audience to the finale of their second season, at the Waldorf-Astoria, New York, on May 9. The Adesdi Chorus (Margarete Dessoff, conductor), the Russian Symphonic Choir (Basile Kibalchich, conductor), Efrem Zimbalist, violinist, Maria Kurenko, soprano, and Walter Damrosch presented an attractive program. Theodore Saidenburg, Carroll Hollister and W. A. Goldsworthy were the accompanists. The Omnipotence (Schubert) was the closing choral item, performed by a combination of eleven women's choruses from Greater New York and vicinity. Lucrezia Bori, Ernest Schelling and Mrs. Frederick T. Steinway were prominently identified with the movement. F. W. R.

Pacific Coast Composition Contest

The San Francisco Chamber Symphony (Gastone Usigli, conductor) opened its Permanent Competition for West Coast Composers on April 18, the date of its second spring concert. Any resident of the Pacific Coast region who has mastered the principles of composition is eligible to the contest. The judges are Alfred Hertz, Albert Elkus and Mr. Usigli, and manuscripts may be submitted to any one of these. Compositions entered must require no more than ten or twelve minutes playing time.

SUMMER
MASTER
SCHOOL

THREE SUMMER SESSIONS

May 15 to June 25 June 26 to August 5
and August 7 to September 17

Offers Accredited Courses in All Branches
of Music and Dramatic Art leading to

DEGREE—BACHELOR OF MUSIC
DEGREE—MASTER OF MUSIC
DIPLOMAS—TEACHER'S CERTIFICATES

Under Authority State of Illinois

Thorough preparation for concert, opera and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

Unsurpassed Faculty of One
Hundred Twenty Artist-Instructors

Among these might be mentioned:

Piano—Heniot Levy, Allen Spencer, Kurt, Wanieck, Silvio, Scionti, Louise Robyn, Earl Blair, Mabel Osmer, Tomford Harris, Jeanne Boyd, May Doelling, Charles J. Haake, Adelbert Huguelet, Crawford Keigwin, Olga Kuechler. Rudolph Reuter (special engagement).

Voice—Karleton Hackett, Theodore Harrison, Charles La Berge, Elaine De Sellem, John T. Read, William Nordin.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts, Henry Sopkin.

Organ—Wilhelm Middleschulte, Frank Van Dusen, Edward Eigenschenk.

Musical Theory, Composition—Arthur O. Andersen, John Palmer, Leo Sowerby, Jeanne Boyd, Irwin Fisher, Stella Roberts.

Public School Music—Osbourne McConathy, O. E. Robinson, Margaret Streeter, Edna Wilder.

Normal-Children's Musical Training—Direction of Louise Robyn. Intensive normal courses illustrating Miss Robyn's methods of piano instruction for children.

Class Piano Methods—Oxford Course—Gail Martin Haake (resident and correspondence courses).

Violoncello—Hans Hess.

Dramatic Art, Public Reading—Louise K. Willhour, Esther Sachs.

Dancing—Louise K. Willhour.

and others of equal importance

SUPERIOR DORMITORY ACCOMMODATIONS
RATES OF TUITION MODERATE

Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

AMERICAN
CONSERVATORY
OF MUSIC

503 KIMBALL
HALL BUILDING

CHICAGO

KARLETON HACKETT,
President

JOHN R. HATTSTAEDT,
Vice-Pres. and Manager

Management:

METROPOLITAN MUSICAL BUREAU

113 WEST 57th ST. ◦ NEW YORK CITY

DIVISION: COLUMBIA CONCERTS CORP. OF COLUMBIA BROADCASTING SYSTEM

L

ST. L

LILY PON

When wh
ning in the
the Mad Sce
Miss Pons w
matching no
gato. Miss
lovely silken
that Miss P
meaning of
She has you
fected mann
senting the
ters she und

BIRMIN

FRENCH A
WITH

Lily Pons
is generally
living sopra
doubted the
she must ha
sang with a
control, rem
range, warm
pyrotechnics

NEW O

A BELL

Lily Pons
night.
Her chief
pure, limpid
were youthf
zling person
miracle. Wi
cision she a
she sustaine
from a war
exacting run
florid music,
certainty.

Photo by Toppo, N. Y.

ly Pons

Prima Donna Soprano Metropolitan Opera

LY PONS CONQUERS SOUTH

On Recent Spring Tour

IS—April 6, 1933

**EBUT HERE A TRIUMPH
YOUNG SINGER**

as really a triumphant eve-
nanner came to an end with
om "Lucia di Lammermoor,"
iite at home in her technic,
note with the flutist's obbli-
has charm of manner and a
ity of tone. It seems certain
s all within the managerial
ional as a coloratura soprano.
delightfully easy and unaf-
nd remarkable skill in pre-
lt tone conceits of the mas-
es to interpret. *Star*

AM—April 22, 1933

**T CAPTURES AUDIENCE
M AND GREAT VOICE**

ed listeners with a voice that
nized as the greatest among
If there were those who
licability of the superlative,
ept aside all indecision. She
versatile in tonal effects and
le for its quality over a wide
colorful and vibrant through
lorztura selections.

Age-Herald

ANS—April 25, 1933

**VOICE DAZZLING IN
TS SCOPE**

New Orleans by storm last

on was a glorious coloratura,
l-like. Her lesser weapons
rm and beauty and a daz-
The voice of Lily Pons is a
ooth, brilliant, flowing pre-
l her high notes; effortless
m after the dazzling climb
brant pianissimo; and the
h are the body and soul of
sung with amazing ease and

Morning Tribune

ATLANTA—April 20, 1933

LILY PONS' VIBRANT, FLUTE-LIKE VOICE

Charms Audience of Music Lovers

Unlike many coloratura sopranos, *there is a warmth and a richness to her voice that stirs the listener.* With a seemingly unlimited range, her voice possesses also unlimited agility and flexibleness, and her amazing vocal control together with her musicianship and innate artistry made a combination with her vocal gift that left nothing to be desired. Miss Pons' voice is one of unusual versatility. At times, when singing with flute accompaniment, the quality of her voice so nearly resembled the flute that it required discriminating listening to distinguish. At other times, the bird-like clarity was almost phenomenal, and still other songs of a more lyric nature pulsated with emotional warmth.

Constitution—Mozelle Horton

NASHVILLE—April 18, 1933

LILY PONS' SINGING STIRS NASHVILLE

Opera Star's Voice and Personality Combine to Keep Large Audience Entranced

At infrequent intervals nature plays some strange trick with the human larynx and produces a voice of extraordinary range and of a scintillant lightness of quality that permits of unusual technical development. When range, quality, and musicianship are combined, the result is something of rare excellence. I must confess to no great admiration for the common run of coloratura sopranos. They might well be called colorless sopranos. But Lily Pons is a coloratura soprano plus. She has a range that extends for half an octave above what is known as "high C." She has such consummate skill that she can sing her topmost note with devastating ease and softness. There is as well a lovely, velvety texture to the quality that extends down through her middle and lower range. Furthermore, she is a musician and sings with intelligence. All these excellencies are found in a personality and stage-presence that are unusually attractive. With such a combination is it any wonder that she has the public at her feet?

Banner

CHICAGO—April 4, 1933

CONQUERS WHOLE AUDIENCE WITH HER VOICE AND CHARM

Encore After Encore Asked and Is Given

Lily Pons, the miniature coloratura of the Metropolitan Opera, is much more than the foremost exponent of a difficult art. She is a personality of the stage, operatic and concert. For this intelligent little French woman has in rare measure that quality of presence and address called charm. In the concert hall she is the most natural and unassuming of divas, happily free from all hint of the grand manner, *as a gifted hostess eager to entertain her guests.* She establishes contact with her listeners before a note is sung, and before the first number on her program is finished, they are her friends and partisans.

She exhibited a marvelously facile scale, a deft and suave command of the typical coloratura pyrotechnics that acquired musical significance through the faultless evenness, the brilliant facility, and the feeling for the impulse of rhythm and movement that gave it impetus.

Herald-Examiner, Glenn Dillard Gunn

Be assured of one fact, *the audience raved* over Mlle. Pons. Applause that imperiously demanded encores echoed through the house. Delight and pleasure were reflected on every face. *The box-office told a heartening story.* I, too, admire the quality, the crystalline purity and lift of Mlle. Pons' tone. It is a voice of lovely texture, with phenomenal range and extraordinary agility and technical virtuosity. These virtues, plus a personality of simple charm, are Mlle. Pons' greatest attraction. She captivated us all by the beauty of her timbre and the finish and brilliance of her execution, topping off these wonders with a scintillant high F that bowled us over.

American—Herman Devries

SAN ANTONIO—April 29, 1933

PONS TRIUMPHS IN CONCERT HERE

A charming personality, a fragile beauty, and a voice that sparkles like the summer sunshine. But her greatest charm is the perfectly natural way in which she sings. She was a human lark with a lark's song on her lips.

Express

Knabe Piano

Victor Records

MUSICAL COURIER
Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING ....Editor-in-Chief
HORACE JOHNSON
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKÉ (Paris)
............Associate Editors
J. ALBERT RIKER ....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

BERLIN, GERMANY—CLAIRE TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

PARIS, FRANCE—IRVING SCHWERKÉ, 19 rue Mirabeau XVI, Telephone Jasmin 00.93. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—ANATOL RAPOPORT, Reisnerstrasse 5, Vienna III.

MILAN, ITALY—DOROTHY STILL, 59 Via Romolo Gessi.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK MAY 20, 1933 No. 2771

Now that your windows are open, how many crooners can you hear at eventide?

How well could a choral organization sing if it were composed only of voice teachers?

Too bad that Germany, when burning its proscribed books recently, did not also throw much of its modernistic music into the flames.

The 1933 list of music festivals shows few deletions this season. Certainly the tonal art absorbs as much attention and patronage today as yesterday. Programs are more ambitious, soloists more meritorious—and managements state that gate receipts are more robust. *Vive les chansons.*

Dressing the Show Window

The sixteenth annual meeting of the American Association of Advertising Agencies took place in Washington, D. C., last week, under the chairmanship of Henry T. Ewald, and some significant portents and results came to light during the reports and speeches presented to the gathering.

When a group of professional advertising authorities discuss their business, the interested and observant bystander can learn much. Advertising men are, by the very nature of their calling, keen and discerning appraisers of financial and economic conditions, and expert gaugers of the rise and fall of the commercial barometer.

In his opening speech at the Washington convention, the chairman gave it as his opinion that the Roosevelt Administration "is doing much to stimulate returning confidence and to encourage buying." The statement met with general endorsement, as did also the same speaker's belief that "the upward swing is definitely started."

He continued as follows: "Advertising is faced by a great responsibility, and, I am confident, by a great opportunity. Advertising has not and cannot change economic laws. But it has softened the impact of these uncontrollable conditions. Facts indicate that consistent advertisers have suffered less than the non-advertisers."

The final sentence of the chairman's speech is one that should be of particular moment and value to musicians who in the light of modern conditions are more than ever dependent upon advertising for their success. Music has its strong commercial side, owing to the inevitable law of supply and demand, and the competition which has developed in the tonal field during the past few decades, due to a general increase of merit, and the overcrowding of the profession with competent native practitioners of our own, and those whom the depleted foreign opportunities forced to seek their fortunes in the United States.

It is not a stretch of the imagination to say that the worse the musical industries and professions, the more advertising is required to effect a balance between opportunities and profitable results. Attention must be called to merit in musical goods and artistic offerings, or their existence will be forgotten by those who maintain them through financial support.

The Musical Courier, with hand always on the pulse of musical art and merchandizing, is able to confirm Mr. Ewald's statement that "consistent advertisers have suffered less than the non-advertisers." Those who, through panicky fear, or the pinch of income, discontinued their advertising in the musical papers, constitute a large percentage of the ones now in the worst distress. Their pupils and engagements dwindled to the vanishing point, and some of the careers will have to be begun all over again, now that the tide of events is bringing us nearer to resumption of normal activity in every direction.

It is always the idea of the practical American public that he who does not advertise has nothing to advertise, and the assumption is a reasonable one in nearly every case. When public indifference faces an artist, teacher, school, or tonal organization of any kind, such neglected ones might as well close up shop unless they decide to rehabilitate themselves through systematic, continuous and intelligent advertising. There is no other road to success, for mere merit remains unknown without the proper publicity to engage the attention of those whom the possessors of the merit wish to reach.

In musical advertising there is no more effective medium than the Musical Courier, with its more than fifty years of unbroken publication, its international circulation, standing and prestige, and its brilliant record of service to its legions of readers and advertisers.

Toward "Blahless" Radio

A refreshing note in the somewhat mixed symphony of the air waves is struck by the proponents of a new national chain, projected under the name of Amalgamated Broadcasting System. It is the revolutionary aim of the officers of this corporation, headed by that high priest of matters risible, Ed Wynn, to eliminate offensive and lengthy trade announcements from broadcast advertising programs. This is more succinctly phrased by the versatile Mr. Wynn as the attainment of "blahless radio." Although he has convulsed a large part of the nation with his inimitable antics on the musical comedy stage, it is evident that in this plan the popular comedian is in deadly earnest. The new chain contemplates also the formation of inclusive national schedules for newspaper-radio advertisers, and cooperation, rather than hostility, between the radio and the daily and periodical press.

Speaking at the annual dinner of the American Association of Advertising Agencies in Washington recently, Frank A. Arnold, former executive of the National Broadcasting Company, and now vice president of a large advertising firm, made public the results of a survey showing that radio listeners are balking at long-drawn-out, intrusive and irrelevant ballyhoos in the midst of radio entertainment. Other speakers at the convention pointed to a decline in advertising revenue of the major chains during the first quarter of 1933, and ascribed it in part to the torrent of advertising gush which interrupts musical and other programs of broadcast entertainment. "Why does the advertiser tell his story so well in newspaper print in 200 words, and yet require 600 when he tells it on the air?" asked Mr. Arnold. "After the first 200 words all interest is lost."

It is indeed a hopeful sign if the broadcasting moguls are waking up to the signs of revolt on the part of their audiences. It is significant that a clear vision of the case is dawning on the heads of advertising agencies, whose share in arranging programs of music and trade appeals is a paramount one. It would be an ironic paradox of an industry not hitherto conducted on the most rational artistic basis, if the pressure for a higher standard of program were to come from the business office. The radio heads advance the plea that "they are giving the public what it wants." It rather seems as if the public was making its demand felt, in gentle but unmistakably firm manner, for less "blah" and more art.

The Legacy of MacDowell

The recent conclusion of the twenty-fifth anniversary year since the founding of the MacDowell Colony at Peterborough, N. H., finds that unique artistic institution in an undiminished state of artistic activity. The annual report issued by the Edward MacDowell Association, of which Ernest Schelling is president, makes it clear that the year 1932 was one of substantial achievements for the gifted folk in various fields who have at various times in the past made Peterborough their workshop.

A mere list of the artists whose productions were published, performed or exhibited during the year is impressive. Among musicians whose works were heard or issued one finds the names of Marion Bauer, Mrs. H. H. A. Beach, Mabel Daniels, Louise Crawford, Arthur Fickensher, Mary Howe, Dorothy James, Robert W. Manton, Susannah W. Armstrong, Douglas Moore, Harold Morris, Jacques Pillois, Charles Sanford Skilton, Louise Souther, Edwin J. Stringham and Powell Weaver. Books by Marion Bauer and Ethel Peyser, Douglas Moore, Lazare Saminsky and Robert Haven Schauffler on musical subjects were also among the year's garnerings.

When one adds to the purely musical productions the large body of artistic endeavor by means of the printed word and through painting and sculpture (such eminent names as those of Willa Cather, Thornton Wilder, Edwin Arlington Robinson, Paul Green, Alfred Kreymborg and the late Elinor Wylie, to mention but a few, are included among the Peterborough "family"), it is apparent that the legacy of Edward MacDowell, enshrined in this haven for the spirit among the New Hampshire hills, has been handed down as a potent force in American art and letters. Through the tireless ministrations of Mrs. MacDowell, whose effort to further the career of young native artists has been richly seconded by loyal MacDowell clubs throughout the country, the story of Peterborough has been one of widening influence and gratifying results.

In view, however, of difficulties that, at the present time particularly, face all artistic enterprises, it is pertinent to quote from the report of Howard Mansfield, secretary of the MacDowell Association. He says in part:

> The growth of the colony has been slow. The building program is only now completed, with as many studios as are requisite and as many other buildings as are needed. A special problem now is to acquire income large enough to keep in good repair the many buildings which the association has. Experience has shown that it has been a comparatively simple matter to get money to build studios, but not always equally easy to obtain maintenance funds with which to take care of the studios after they are built.
>
> Apart from maintenance of the studios, the extensive operations of the association at Peterborough include the upkeep and administration of Colony Hall, the center of the social life of the colony; the maintenance of the buildings for men and women at the colony lodge; Hillcrest, the home of Mrs. MacDowell; the farm buildings and the farm; care of the roads through the extensive woodlands in which the studios are scattered, and such forestry as is imperative for the protection of the property, besides the colony guest house, which has become a useful feature of the organization, and the unavoidable taxes, fire insurance, and water rents.
>
> The need for a sufficient endowment for all these purposes is as great as ever. The endowment fund, which now stands at $180,000, is quite inadequate and should be increased to $500,000. The directors, therefore, cannot too strongly emphasize an appeal for continuance, even in these times, of generous support of the work at the Peterborough Colony, the value of which has been so fully proved during the last twenty-five years.

This would seem to be an excellent opportunity for some Mæcenas to come forward and provide a fund with which to assure the development of an institution that has so definitely fostered the creative spark among artists of proved worth. If millions are available to endow largely ornamental shrines and memorials, why not a fitting tribute to the choicest spirit that has yet appeared in American music? Still more pertinent: why not an investment that will do much toward fostering future generations of musically gifted creators in these United States?

Rosenthal's Memoirs

Moriz Rosenthal told a friend recently that he is contemplating the writing of his memoirs. He did not go into details, but gave notice that "the book will make many people shiver." (The fur trade will be delighted to hear it.) On the whole, however, people prefer to be warmed up—especially by musicians.

VARIATIONS

By Leonard Liebling

Some of us would like to know why public pianists do not play the Godowsky original compositions and transcriptions more frequently. Those works admittedly rank with the great modern creations for the keyboard, and I have heard nearly all the leading pianists say so. Since Brahms laid down his pen, no piano works of greater magnitude, scholarliness, or harmonic and technical forwardness, have been composed, than Godowsky's sonata, Triankontameron, Java Suite, and Passacaglia. His arrangements of Bach (string sonatas and suites) and other early classics are masterpieces of their kind. The studies on Chopin Etudes remain towering and unique. As a writer of music for the left hand alone, no one has even approximated Godowsky's output in quantity or quality. His piquant and fanciful treatment of Strauss waltzes is a treasure store for virtuosi. Then there are the transcriptions of Schubert songs, the concert amplifications of Chopin waltzes, the monumental cadenzas to the Mozart and Beethoven (G major) concertos—the list is an enormous one, and Godowsky keeps adding to it almost daily.

Most of the piano recitals represent a parade of repertoire heard over and over again each season. It would be not only an act of deserved homage to Godowsky, were our ranking keyboard exponents to pay more attention to his works, but also, their recital programs would gain in variety and help to answer the oftheard complaints that nearly all the best known pianists seem unaware of any music for their instrument except that by the early sonata composers, and Schubert, Schumann, Brahms, Chopin, and sometimes Rachmaninoff and Debussy.

* * *

An editorial in the Pomeroy, O., Daily Tribune of April 9, entitled, A Convict Writes:

> The editor is indebted to Mrs. Amy Whaley Kingsland, for a copy of Musical Courier . . . . In it is an article entitled Music Hath Charms, written by Don James Johnston, prisoner No. 51,597, serving time in the Ohio State Penitentiary for robbery. Convict Johnston has been in prison since he was nineteen—he is now nearly thirty. The article shows a realization of his surroundings and furthermore that he is imbued with a soul for music. This man, it might well be said, is subject for reformation.
>
> Certainly any individual whose soul is so imbued with the musical sense as is that of the writer of that most interesting article, must have more than a little good in it.
>
> Convict Johnston says, among other things of interest in the article: "Having lost the most precious of their possessions—their freedom—these men in grey are learning at bitter cost something of its true value," and he adds "the glamor of crime is a delusion and a snare, its riches a myth, but its heartaches, its misery and its ultimate ruin of those who follow its trail, are a grim reality, an absolute certainty."
>
> Who should better be qualified to speak on this great subject than the writer who is spending the best years of his life cooped up in an enclosure five by eight feet and high enough to stand in without stooping? Without the great interest attached because of the clarity and the knowledge of the subject so evident, and the interest from the musical standpoint, the article is well worth the time of anyone and might be a great deterrent to some young people who may have exaggerated ideas about the great benefits to be derived from a life of crime.

* * *

At the picture gallery of Wildenstein & Co. (Josef Stransky) there was a twelve-day exhibition of paintings by I. J. Belmont, who specializes in Color-Music: Neo-Expressionism. Mr. Belmont's canvases are devoted exclusively to musical subjects, and they express, as one of his admirers put it,

> . . . . The tonal fusions and transitions, the chordal, melodic, harmonic and contrapuntal structure and movement of music—with variations in key, majors and minors, arpeggiation, crescendos, decrescendos, and the like. The artist feels the colors in vibrant relation, not in static isolation, and so by means of a few colors secures a great variety of results. The single note or color by itself is meaningless. Each is significant only through accent, shading, and relationship to other notes in a chord, the elements of which in the paintings are blended by the eye, uniquely for each combination and arrangement.
>
> As a painter, Belmont unites several arts in the spirit of Wagner's dream, depicting the envisagement of fugitive music not merely in abstract terms, from which he long since departed, but with a developed æsthetic concreteness of pictorialization which gives a fitting and beautiful embodiment to the living soul and very quintescence of music, from which he creates his pictures in rare and appropriate color juxtaposition and gradation and a symbolism embodying the spirit of poetry and the dance, of philosophy and mysticism. The color and figure effects in the paintings are themselves fugitively expressed, like music, with exceptions only as determined by musical emphasis.
>
> Using the 'seven prismatic colors,' he molds the music—as a sculptor his clay—into symbolic representations of distinctive character and rare beauty. Physically impossible to render an entire composition, this painter of actual music limits himself to a simple phrase, or fragment of paintable scope. The paintings are not typically illustrations of musical programs or titles, except occasionally by subconscious reaction; but symbolize the emotional messages and spiritual meaning of music. The painter's experience has a rich psychological basis and the artist's aim an intensive and impressive background in the history of the production of light and sound and the development of the æsthetic arts.

I have seen some of Mr. Belmont's paintings, and while I was not able to interpret them through the system just described, they appeared to me to be well conceived, sensitively colored, and finely imaginative.

No definite proof exists at present that color and music are in any way related. There is no need that they should be. Composers and performers can express music only through tone, just as the exclusive medium of painters, is color. All efforts to join the two have resulted merely in more or less pretentious theorizing, with no benefit either to music or painting.

Some of Mr. Belmont's tangible subjects are The Ride of the Valkyries, The Liebestod, To a Water Lily, Bolero (Ravel), The Swan, Liebestraum, the Polovetzkian Dances, Death and Transfiguration. However, even expert musicians would have difficulty in identifying, without titles, such Belmont canvases as The Symphony in D Minor (Franck) Les Preludes, Pathètique Symphony, The Fifth Symphony (Beethoven) Air on the G String (Bach) The Waltz in A Flat-Major (Brahms) and The Symphony in B Minor (Schubert.)

As pictured impressions of music, Mr. Belmont's works have their own justification, but I defy him to convince the tonal brethren that he can interpret a chord in color, that he is "a painter of actual music," and "symbolizes the spiritual meaning" of the tonal art.

From the composers chosen by Mr. Belmont, one is led to judge that the modernists do not lend themselves readily to pictorialization with the brush. Maybe their music could be done better as etchings—in acid.

* * *

Musical allusions are sometimes made to do strange service. Here is part of a book review from the Sunday Mirror (New York) of May 7:

> Gloria Goddard's novel, If You Can Wait, tries valiantly to bridge the torrent of generations we all must swim who hope and dream toward some goal, whether that goal be Bach or beer control.

* * *

When Katharine Goodson plays in her native London a roster of the audience reads like a page from the Almanach de Gotha, not to mention Who's Who. A London sleuth forwards to this department a letter about the popular Katharine's recent concert (when Sir Thomas Beecham, himself a baronet by birth, acted as her "accompanist" in two Mozart concertos) and the people he saw there included the Dowager Lady Swaythling, Viscountess Dunedin, Viscountess Snowden, Lord Conway of Allington and Lady Conway, Lady Cunard, Lord Duveen, Baroness Schroeder, Sir Ernest and Lady Palmer and Lady Harty. "When you get through with aristocracy and into the Who's Who region," adds my informant, "there were pianists like Artur Schnabel, Jan Smeterlin, Rae Robertson and about everything musical that is in London at this time of year. Edward Knoblock, stage author, was there, too, which shows that George Bernard Shaw is not the only musical playwright in the world."

* * *

Pitts Sanborn, who relieves the tedium of penning music criticism by writing novels, has just published his second long story, called Greek Night (Dial Press.)

Mr. Sanborn's first venture in that field, a two-volume tale, was called Prima Donna, and remains the best study of "behind the scenes" in a "star" operatic soprano's mind, emotions, and personal and musical career.

In Greek Night, Mr. Sanborn deserts the tonal subject, but, unable to break away entirely from ancient habits, makes one of his subsidiary characters a vocal student with an eminently practical bent that does not allow her music to interfere with material advantages. The rest of the narrative concerns some unusual and even amazing persons who constitute a sort of Greenwich Village group, of high and low degree, addicted to various timely pursuits and passions from art to nudism. (Drinking is also not forgotten.) The psychological and physical interplay of Sanborn's personages, is set forth suggestively rather than literally, and one of the problems of the reader is to seek between the lines for many of the motivistic impulses.

This is not a noble set of people, although they practise little hypocrisy, and do their living, loving, undressing, and imbibing more or less publicly and without moral qualms. Personal ethics, after all, lie in the mind of the practitioners.

Romayne, Claire, Ranulf, Robert, and a gentleman with the lovely name of Anketell Elft, evolve into a criss-cross of eminently modern plot, proceeding relentlessly, cynically, and partly tragically. Mr. Sanborn writes as though he knew his characters intimately but it is evident that he feels no affection for them. His literary method is that of the scientific psychologist and pathologist, and even of the psychiatrist.

If you do not enjoy the types in Greek Night, that is their fault, not the author's. He delineates daringly and always with descriptive power and the aid of polished and fastidious English. Greek Night is arresting, eerie, and somewhat nightmarish. As a novel, I should call it decidedly modernistic.

* * *

Fritz Reiner conducted broadcast concerts in Turin and Rome last month, and scored an unequivocal success, with corresponding reviews in the newspapers of those cities.

"The Rome concert," writes Mr. Reiner, "was given in the EIAR studio and what a studio! It is a regular marble palace. The rooms from which they broadcast are salons in every sense of the word. There is a bar on every floor for the refreshment of the weary entertainer and you could sit down on the marble floors of the halls and play backgammon on the beautifully inlaid designs. Also the recreation room includes a ping-pong table, you will be glad to know. There is a lighting effect of frosted glass pipes to give an organ effect at the head of the rose colored marble stairway. What I liked about the place was the lack of that ghastly hum of activity, of busy people going around in circles. The director was politely incredulous when I told him very proudly that our American programs began at six in the morning; one could have organ music or setting-up exercises.

"As for the orchestra (seventy-five men) the program went off marvelously, except for a trifling gap in the Epilogue of Till Eulenspiegel where the bass-clarinet was so fascinated by the virtuoso performance of the E Flat clarinet that he forgot to play.

"I shall probably come back here for another concert end of May, after conducting at the Budapest Liszt Festival, and a Budapest Tannhäuser, and I must say that I am very happy over it. There is so much to keep me busy, so many new excavations to look into, one can never have enough of Rome. Cordial greetings, and *tanti auguri,* (signed) Fritz Reiner."

* * *

Maybe we might have more great pianists, if, like many doctors, they specialized in only one department of their knowledge. For instance, A. could give only Bach recitals; B. devote himself exclusively to Mozart; C., to Beethoven; D., to Chopin; E., to Schumann; F., to Brahms; G., to Liszt, etc. and, to keep the division balanced justly, owing to the sparse musical contents of modernistic works, players of that repertoire could take two, or even three composers each.

* * *

The old proverb might be modernized by some artists of today, into "Art is long, but payment is short."

* * *

Apropos, it is to be hoped that if concert and operatic fees are paid in the coming inflation dollar, artists will not cut their tonal volume to match the shrinkage in value of the honorarium.

* * *

The trouble with some singers is not in the throat, but in the brain.

* * *

"Must we Americans possessing a copy of Rheingold, turn it in to the Government?" is the tremulous query of M. B. H.

* * *

The Christmas present of this department to Adolf Hitler will be a copy of Gdal Saleski's book, Famous Musicians of a Wandering Race.

* * *

And now a sinister report is current in Germany, spread by Nazis who do not like the music of Brahms, that the composer's real family name was originally Abrahams.

Menuhin Plays Three Concerti Under Hertz in San Francisco

Appearance of Violinist with Local Players Is Gala Event of Season—Howard Hanson to Conduct at Woodland Theatre—Orchestra Drive Progressing

SAN FRANCISCO, CAL.—What proved the gala event of the entire music season, was Yehudi Menuhin's performance within a single evening of three violin concerti—Bach's No. 2, in E major, Mozart's No. 7, in D major, and Beethoven's in D major—wherein he was supported by the San Francisco Symphony Orchestra under the leadership of Alfred Hertz. The concert took place at the War Memorial Opera House.

For a recitalist to present one of the great concerti at a concert is always a notable achievement. But for one to accomplish the task of interpreting three (particularly when each in its individual style is as far removed from the other as is a score of Mozart from that of Brahms), is the feat of only an artist whose technical prowess is limitless. Such a person is Menuhin. If this writer were to pen a detailed account of his playing, it would be a repetition of the praise which previously has been accorded the various phases of his unique art. Suffice to say that from the tonal, technical and interpretative standpoints, Yehudi played each work with mastery.

Hertz provided beautiful orchestral accompaniments upon this occasion. From start to finish he was spiritually and musically at one with the soloist.

Needless to say, Menuhin played to a capacity audience. Fastidious concert-goers and serious musicians were on hand to hear him, and not out of curiosity. His hearers gave him a series of delirious ovations. At the conclusion of the performance, Yehudi, in his characteristic boyish fashion, took Mr. Hertz by the hand and pulled him from the podium to the footlights, bidding the orchestra to stand that all might share with him in the storm of applause.

Mrs. Leonora Wood Armsby, managing director and chairman of the music committee of the Philharmonic Society of San Mateo County, which sponsors the open-air symphony concerts in the Woodland Theatre, Hillsborough, announces the engagement of Dr. Howard Hanson, American composer-conductor, as one of the guest leaders of the San Francisco Symphony Orchestra in the forthcoming series of summer concerts. Dr. Hanson will make his appearance in the Woodland Theatre on July 9. Not so many years ago, he was a member of the music department at the College of the Pacific, then located in San Jose, Cal. His compositions have appeared frequently on the programs of artists who devote themselves to the cause of modern music. Upon the occasion of his appearance, Dr. Hanson will offer one or more of his own works.

Reports from the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, are to the effect that the drive now in progress to secure the $90,000 which will make possible next season's fifteen weeks' symphony season, is coming along to the complete satisfaction of all concerned. Mrs. Marcus S. Koshland, chairman of the committee, and her assistants appear more than gratified for the way in which the public at large, not only in San Francisco but throughout the entire Bay District, has thus far responded to the cause. Individuals, business organizations, clubs and other various institutions are contributing gladly and generously that the San Francisco Symphony Orchestra may live. Recently Mr. Hertz and the men of the orchestra gave their services in a mammoth concert at the Opera House, the proceeds from which went to swell the fund for the 1933-34 symphony series.

C. H. A.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

MAY

May (all month)	Florence	Maggio Musicale Fiorentino.
May 1—June 10	London	Covent Garden Opera Season
May 16—21	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 12 onwards	Hamburg	Brahms Festival
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)
May 20—June 2	Basel	Beethoven Festival (Felix Weingartner and Hans Münch, Conductors).
May 22	Bonn	Bonn Music Festival, 1933

JUNE

Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—2	Basel	Beethoven Festival (Weingartner)
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England).	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales).	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England).	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England).	Sheffield Musical Festival

* These events are not repeated under the following month headings.

Verdi Rose Breakfast

Closing the most successful season in its history, the Verdi Club gave the annual Rose Breakfast and program at the Westchester Country Club, April 27. There was the largest attendance the event has ever attracted and several soloists were heard.

Lucile Collette, violinist, showed brilliance and dashing interpretation in pieces by Kreisler and Sarasate, and was resoundingly applauded. Frederick Vettel, tenor and William E. Johnson, baritone, sang operatic airs, and made added effect with duets by Wilson, Hildach and Gounod; Fred Shattuck at the piano. Mario Cozzi, baritone, sang two Spanish songs, adding Mana-Zucca's I Love Life, and Aurora M. Cottone completed the program with piano selections.

During the breakfast Florence Foster Jenkins, president, introduced guests of honor, naming Mr. and Mrs. Charles D. Coburn, Mmes. Ivor Thord Gray, Ruby Rees Naisawald, Francesca Caron, Henry W. Phelps, Lady Elinor Hope, and Misses Ward (of the Civic Repertory Company) and Marguerite Valentine; all these complimented the president and the Verdi Club. The brilliant-hued march displayed many beautiful costumes. The first prize, a beaded handbag, went to Mrs. Alfred M. Bailey; the second was awarded to Adelita Peralta. Mrs. Horace B. Hanson, chairman, received a handsome souvenir; her assistants were Mmes. Knowlton, Osterloh, Gilbert and Barker.

F. W. R.

From Our Readers

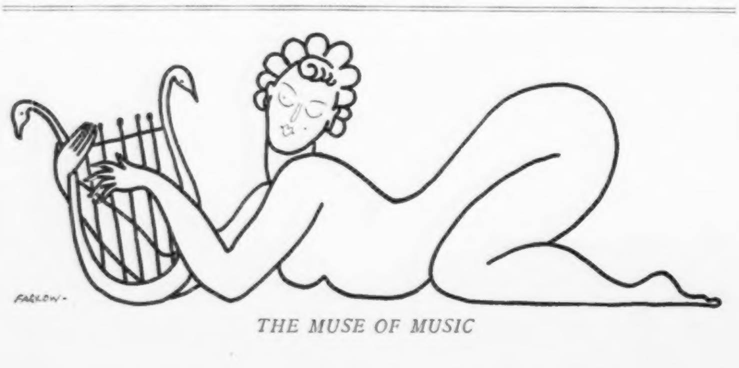
A Decade of Devotion

Montreal, Can.

To the Musical Courier.

. . . I have been an ardent admirer and reader of your paper for the past ten years . . .

Yours very truly,
STEPHEN DA CAMBRA.



THE MUSE OF MUSIC

OBITUARY

Selma Kurz

VIENNA.—Selma Kurz, coloratura soprano, for many years the leading prima donna of the Vienna Opera House and an honorary member of that organization, died here on May 10. Mme. Kurz was born fifty-eight years ago in the little village of Bieliza, Poland. As a young girl she became a needleworker in a factory of the town, and her talents were discovered through her custom of singing as she worked.

Her operatic début was made in Vienna in the title role of Thomas' Mignon, and she was an immediate success. She was one of the most prominent figures of the operatic world of pre-war Europe, and during the reign of the late Czar received jewels from the Romanoffs. At one time she contemplated singing at the Metropolitan Opera House when Heinrich Conreid was impresario there. However, the contract was suspended, and America did not hear Mme. Kurz until 1921, when she made her début in New York at the Hippodrome Theatre. This appearance won her a new contract with the Metropolitan, which again failed of fulfillment. The singer was the wife of a lawyer of Vienna and the mother of two sons.

Minnie D. Bassett

MOUNT VERNON, N. Y.—Minnie D. Bassett, widow of Benjamin Bassett, mother of the late Karolyn Wells Bassett Bullock, soprano, died on May 12 at the Seabury Memorial Home here. Mrs. Bassett became a member of the home family twelve years ago. Previous to this she had been a teacher of music. She leaves a sister.

Marguerite Caponsacchi

PARIS—Mme. Caponsacchi-Zeisler, known to the public as Marguerite Caponsacchi, eminent cellist, died recently.

I. S.

John Edgar

DETROIT, MICH.—John Edgar, for twenty-eight years guardian of the stage door at the Metropolitan Opera House, died here, May 10, at the home of his sister. Mr. Edgar was born in Baltimore, Md., eighty-nine years ago. When he was ten years old he became a sailor on the Great Lakes, and received his master's certificate at twenty-one. He always had a good voice, however, and gave up the sea for a musical career, studying in Europe and giving concerts here and abroad. When misfortunes forced him to give up his own career, he decided that he wanted work near music, and secured his position at the Metropolitan under Grau, predecessor of Conried and Gatti-Casazza. He was the friend of many of the celebrated singers of the company. He had retired from his work only this season.

M.

Lola Artôt de Padilla

BERLIN.—Lola Artôt de Padilla, operatic soprano, died here recently at the age of sixty-five. She was the daughter of Mariano Padilla y Ramos, Spanish operatic baritone, and Désirée Artôt, the eminent French soprano. Mme. de Padilla had her first vocal instruction from her mother, and early appeared in concert. She made her operatic début at the Paris Opera-Comique in 1904, sang in Warsaw, St. Petersburg, Vienna and Berlin, where she appeared at the Komische Opera and, after 1909, at the Royal Opera and where William II made her court singer. She retired from active professional work in 1927.

I. S.

Thomas S. Chappell

LONDON.—Thomas Stanley Chappell, formerly chairman of Chappell & Co., music publishers, died here on April 27 at the age of seventy-two. He retired in 1928, but was prominent in society, and was a member of the Warwickshire Hunt. He suffered from birth from deafness, but so skillfully had he been taught lip-reading by his mother that this disability passed almost unnoticed among his friends. His death occurred within a few days of that of William Boosey, managing director of Messrs. Chappell and Co., for many years.

C. S.

Harley Hamilton

LOS. ANGELES, CAL.—Harley Hamilton, who founded the Los Angeles Symphony Orchestra in 1898 and was its director for almost twenty-five years, died in this city on May 14 at the age of seventy-two. Mr. Hamilton, in 1892, organized the Woman's Symphony Orchestra here.

L.

Townsend Fellows

Townsend Harris Fellows, baritone, vocal instructor and for many years a prominent concert and church singer, died at his home in New York on May 8. Mr. Fellows, who was seventy-one, was a native of Lyme, N. H. When he was twenty-four, he went to Germany where he studied for more than two years with Ferdinand Sieber. Returning to America, he taught in Albany, N. Y., then came to New York City and opened a studio at Carnegie Hall. He sang in Grace Church choir and for thirteen years was baritone soloist of the Church of the Incarnation. He kept his studio in Carnegie Hall for thirty years, during which time he was active in concert and choir work, and conducted the Musical Art Service. Many important choir positions were filled through his agency. In more recent years, Mr. Fellows' studio was in Steinway Hall. He is survived by his wife, Margaret C. Fellows, and two daughters.

Richard Shuebruk

Richard Shuebruk, who retired twenty years ago as a member of the Boston Symphony Orchestra, died at his home in New York on May 9 at the age of seventy-eight. Mr. Shuebruk was the author of several books on cornet and trumpet music. His second wife, Emilie Metzger Shuebruk, and a daughter by his first marriage are the survivors.

Mary De G. Whiting Borden

Mary De G. Whiting Borden, mother of Joyce Borden Balokovic, who is married to Zlatko Balokovic, Croatian violinist, died on May 9 at her home in New York. She was seventy-one. Mrs. Borden was the widow of William Borden.

Zenon de Jakubowski

NICE.—Zenon de Jakubowski, cousin of Paderewski and himself a composer, died on May 12 in this city, where he had taught piano and singing since the Russian revolution. He is survived by his wife.

N.

Warren I. Minnerly

TARRYTOWN, N. Y.—Warren I. Minnerly, a former president of the Tarrytown-Ossining Musicians Union, died on May 11 at his home here. Mr. Minnerly was forty-five.

Miscellaneous Concerts and Musicales

Dr. Hall Conducts Columbia Chorus

The University Chorus of Columbia University and the Institute of Arts and Sciences (Dr. Walter Henry Hall, conductor) offered a program of selections from Bach, Gibbons and Elgar music and the first part of Mendelssohn's St. Paul, at the Riverside Church, New York, on May 1. The soloists were Dorothy Greene, soprano, Frederick Gummick, tenor and Norman Jolliffe, bass. The organist was Charles H. Doersam and there was an orchestra with F. Lorenz Smith as concertmaster.

The Bach chorale Jesu, Joy of Man's Desiring, was given a coördinated exposition by chorus and orchestra. The Gibbons and Elgar anthems were sung *à cappella,* displaying the skill and firm intonation of the choir in this perilous vocal field. The St. Paul music called forth the full resources of the body. Dr. Hall conducted with mastery and cognizance of the dramatic content of the score, chorus and soloists responding meticulously to his rule. Miss Greene's voice has purity and sustained richness and she invested her recitatives and arias with tenderness and nobility; Mr. Gummick revealed vocal power and expressive warmth in his solos; and Mr. Jolliffe's resonant and vital tones projected the bass passages in exemplary fashion. The audience filled the vast edifice and showed by close attention the appreciation that churchly etiquette forbade them to express in applause. M. L. S.

* * *

Music Education Studios Give Program

The Misses Gibbes and Hopkins invited friends to a demonstration, May 4, by pupils of the Music Education Studios at the Hamilton home, Sutton Place, New York, when two dozen young people, ages six to sixteen, shared an interesting program. Miles Dresskell spoke on musical instruction and its approach, and conducted the combined players of strings, flute, piano and percussion instruments. Four first, three second, three third violins and three cellists, joined with triangle, cymbals, xylophone, bells, ukulele, psaltery and piano in performing London Bridge, Du Lieber Augustin and other items with good unity. Songs, violin pieces and class work made up a program in which the soloists were Helena Egyptiadi, Vivian Landey, Emily Crandall, Carol Woods, Milton Kraus, Doris Kosches, Moulton Saurin, Ian Hamilton, Katherine Powell, Gloria Viggiano, Laurence Smith, Jean McCoy and Elizabeth Aiken. Several of these have won prizes at the Children's Concerts of the New York Philharmonic Orchestra, conducted by Ernest Schelling, who collaborates with Walter Henry Hall to constitute an advisory board for the school. F. W. R.

* * *

Barbizon Audience Hears Daniel Wolf

Daniel Wolf appeared at The Barbizon, New York, April 25 in the double capacity of pianist and composer. His program began with Petri's arrangement of the Bach C minor Fantasie, which was well played but lacked vigor. There followed Beethoven's Moonlight Sonata, in which there was an over-use of the pedal but which was commendably free from sentimentality. There occurred a few mistakes in the *presto* movement, probably due to nervousness. The second part consisted of Liszt's Etude in F minor and the pianist's own Fantasie Maritime and a piece labeled Conti di Savoia. It is as a composer that Mr. Wolf shone to best advantage. Although the pieces showed the influence of both the modern French and Russian schools, his knowledge of counterpoint was strongly in evidence and the compositions were interesting. A group of five pieces by Chopin, played with musicianly insight, concluded his printed list. The artist was warmly applauded. S.

* * *

Boris Levenson Works Performed

Boris Levenson's annual New York concert, in which he presented his own compositions, attracted a large audience to Carnegie Chamber Music Hall, May 7, again proving the worth of his work, as exemplified in vocal and instrumental solos and ensemble compositions. Anita Spillman and Jean Schwartzberg, sopranos, Sybil Colby, contralto, Don Caruso, tenor, Ilia Scheffer, baritone and Joseph Girlando, pianist, appeared as soloists, interpreting the Levenson works with appreciation of their melodious contents. Stella Hughes, alto, Joseph DeStefano, tenor and Harry Webster, bass, joined previously named soloists in three octets, including I Sought the Lord, Autumn, and Morning. The Yascha Fishberg String Quartet played a new string quartet as the closing number.

Briefly mentioning features of the concert, Mr. Girlando, pianist, played Fairy Tale with particular success. Miss Spillman sang a Japanese song and Miss Colby, an Oriental song, both giving due characterization to the exotic melodies and harmonies. Mr. Caruso revived memories of the original bearer of the name in Maundy Thursday and Serenade, and Mr. Scheffer made much of Hand of a Warrior. Miss Schwartzberg sang three Yiddish songs, the Age-Old Question making special effect.

Mr. Levenson conducted the ensemble numbers, and shared with Herman Gasman in the piano accompaniments. He received many tokens of the appreciation of the listeners. F. W. R.

* * *

Lauretta Crepeau Sings Welsh Songs

John Welsh, composer of five songs of unusual appeal, had the pleasure of hearing Lauretta Crepeau sing Ah, Beloved and Sweetheart of Long Ago (waltz-song) at the New York School of Music and Arts, May 11. The first has a rhythmic gentleness, with much tenderness; the second, a flowing waltz movement, and both were sung by Miss Crepeau with expression, attaining brilliancy in the climax. Strong applause caused the composer to bow acknowledgments for their cordial reception.

F. W. R.

LAURETTA CREPEAU

* * *

Porter Organ Series Closes

The fifth and last organ recital given at the Second Presbyterian Church, New York, May 7, was devoted to Brahms, whose natal centennial is being observed. The largest audience of the season heard and admired the playing of four choral preludes and the polyphonic work known as O Darkest Woe, in which variety of registration and taste predominated. For good measure Organist Porter included the Bach Prelude and Fugue in G minor. In this the clearness in both manual and pedal performance was admired. Helen Marshall showed herself a competent violinist in playing a sonata excerpt, and Harold Boggess sang four Serious Songs with good enunciation. F. W. R.

* * *

Park and Valagils Appear Jointly

Miriam Nelson Park, soprano, specializing in Finnish songs, and Arngrimur Valagils, baritone, singing Icelandic and Scandinavian songs, gave a joint recital at Chalif Hall, New York, May 7. Miss Park has an expressive, lyric voice, which, combined with charm of appearance, won her a due meed of applause. Mr. Valagils' pleasant stage manner and well controlled voice brought him applausive honors. Esta Pike played excellent accompaniments. F. W. R.

* * *

Arturo Espinoza Plays

Arturo Espinoza, cellist, gave a concert at Feagin Concert Hall, New York, on April 29, assisted by Mildred Hagler, cellist, and Vera Maximchik, pianist. His numbers were sonata in E by Valenti-Piatti; Haydn's concerto in D; Boellmann's Variations Symphoniques; a group by Fauré, Popper and Davidoff; and pieces by Couperin and Servais in which he had the coöperation of Miss Hagler. Mr. Espinoza is an experienced musician with a solid musical foundation. His interpretations were consistently in good taste and his technic adequate for all requirements. Miss Hagler (a pupil of Mr. Espinoza) has a real talent from which much might be expected with more study and experience. Miss Maximchik's support at the piano was exceptionally fine for she is a capable artist. There were encores at the close of the concert. B.

* * *

Clifford Vaughan's "Musical Translations"

Themes from the Orient, "translated" into the musical idiom of the West, formed the content of a program given by Clifford Vaughan at The Barbizon, New York, May 7. To present his conceptions to his audience, Mr. Vaughan had assembled twelve players, their instruments including piano, xylophone, gong, four violins, two cellos and a flute. The music, according to its composer, was created during a recent tour of the Orient and most of the melodic material is direct reproduction of native sequences. Impressions of China, Japan, Burma, Java and India were among the tonal sketches, and the final number was two Singhalese Devil Dances. Litia Namora, dancer, was a visual mime in a court dance, with choreography by Ruth St. Denis. The music of White Jade, a Chinese excerpt, is dedicated to Miss St. Denis.

Mr. Vaughan has given vivid expression to the exotic cadences, and has done so without using the alien rhythms and harmonics which often mar for Western ears the delicacy and nuance of Oriental motifs. The result was highly enjoyable, both for skillful scoring and the able performance of Mr. Vaughan and his ensemble. A capacity audience gave the program sustained and hearty applause. M. L. S.

* * *

MacDowell Club Hears Alix Young Maruchess

Alix Young Maruchess, viola and viola d'amore player, who has returned to New York from a caravan tour of the South, gave a recital May 4 at the MacDowell Club, New York, accompanied by Alderson Mowbray. Her program included music for the viola and for the viola d'amore. Original compositions for the older instrument included an unaccompanied Polonaise by Milandre, a sonata by Ariosti and a Pastorale by Rust; arrangements for the instrument listed Couperin's La bavelot flottant, an Orientale by Granados, Minuet by Ferrari and an Allegro by Hammer. Mrs. Maruchess' groups for the viola held an Elegie by Fauré, Le Drap-Mauresque arranged by de Falla, Ipanema by Milhaud, Méditation Hébraique by Bloch, Die Lotusblume by Franz, a Tango by Poldowski, and Capitan Fracassa by Castelnuovo-Tedesco.

* * *

Adelaide Gescheidt's Hour of Song

Adelaide Gescheidt, vocal teacher of New York, presented an Hour of Song at her studio on April 26. Five of her pupils participated. These were Julie Ill, Isabella Sinisgalli, Hortense Sprung, sopranos; Marion Cox,, contralto; and Willard Van Woert, baritone. The program contained thirty-two songs by classic, romantic and American composers, and all the singers proved excellent exponents of Miss Gescheidt's unique system of freedom of voice and the art of singing and diction.

Preceding the program Miss Gescheidt gave a half-hour *résumé* of her principles of normal, natural voice development and expression. Her lecture was interesting and detailed the value of her methods. S.

* * *

Dale Bartholomew's Musicale

A small but highly appreciative audience heard a recital of piano music by Dale Bartholomew, at the Women's Graduate Club, Columbia University, May 4. Following Bach pieces and Schumann's Symphonic Variations, he was particularly brilliant in his performance of the Saint-Saëns-Liszt Danse Macabre. He put poetic feeling into Forest Murmurs (Liszt) and a Chopin study, and attained splendid climax in Etude in Waltz Form (Saint-Saëns), adding encores by Chopin, Liszt, and Schumann.

F. W. R.

* * *

Louise Arnoux Presents French Program

A unique musicale was that presented on May 11 at the New York studio of Louise Arnoux. The vivacious French artist made a charming hostess, garbed in French peasant costume, as were several of her guests, and creating a delightful Parisian atmosphere.

Ramon Mendez, pianist and Richard Korn, clarinetist, opened the program with several charming *bourrees* of the Province of Auvergne. These two musicians also accompanied Mme. Arnoux for one song; for the remainder of them Mr. Mendez presided at the piano.

Mme. Arnoux is an expressive singer whose facial expressions and movements coördinate perfectly with the mood of the song, whether a peasant love song, a dramatic episode or a humorous number. She captivated her audience, both by her interpretations and the different native French costumes she wore.

Another unusual feature of the program was the talk given by Valentine Tonone d'Allevard on French peasant costumes. She called attention to the fact that there are many parts of France where even today the old French costumes are still to be seen. Mlle. d'Allevard illustrated her talk with charming sketches of the costumes and unique headdresses worn in the various French provinces. G. N.

* * *

O'Toole Student in Recital

TRENTON, N. J.—Xenia Bank, child pianist, a pupil of William O'Toole, gave a recital on May 5 at the Central Y. M. C. A. Auditorium under the auspices of the Trenton Music Week Concert. The young artist presented a program of full concert length and one which might have taxed the powers of a seasoned performer. A Bach fugue and Mozart and Haydn numbers came first, followed by two Chopin pieces, Liszt's Goldoliera and Balakireff's The Lark; selections by MacDowell, Cyril Scott, Mortimer Wilson, Chasins, and Debussy and four original compositions—Peasant Girls at Play, Hungarian Dance, At the Temple Fish Pond, and Danse Grotesque. She also added four improvisations on given themes.

This was a recital of an unusual sort, both from the standpoint of the mature musical development displayed by Xenia, and as an exposition of the methods of Mr. O'Toole, with whom the child has had her entire training of five and a half years. Her compositions were enjoyable for their individuality and youthful fancy, her improvisations clear, definite and bespeaking careful fostering of musical personality as well as drill in form and construction. The audience included leading musicians of the city, who manifested much interest in Xenia. S.

* * *

Louis Sherman at The Barbizon

Louis Sherman, tenor, assisted by Helena Alton, soprano, gave a recital at The Barbizon, New York, May 2. Mr. Sherman has a voice of power and good quality, which he displayed in Italian numbers by Lotti, Paisiello and Gluck, two Schubert songs, a Mozart aria, numbers in English by Rachmaninoff, Hageman and James Rogers and, with Miss Alton, in the duet from Donizetti's L'Elisir d'Amore. He is keenly sensitive to mood and all the latent nuances of tone and feeling. Miss Alton sang a Verdi aria and songs by Schumann, Strauss, Homer Samuels and Griffes. Her voice proved fresh and charming, and was well matched with Mr. Sherman's in the duet. Marcella Geon at the piano was an able and sympathetic collaborator. The audience gave the artists warm and sustained applause.

M. L. S.

* * *

Charlotte Fogelson's Concert

Charlotte Fogelson, pianist, of the faculty at the Institute of Musical Art, who for several years has coached with Silvio Scionti, gave a recital at The Barbizon on May 7. Her program comprised the G minor organ prelude, Bach-Siloti; Bach's Toccata and Fugue in D major; Beethoven's sonata, op. 81 a; Chopin's preludes in F sharp major and minor, Nocturne in C sharp minor and the B minor Scherzo; Debussy's Collines d'Anacapri, Soiree dans Grenades, Reflets dans l'eau and Marche from The Love of Three Oranges, Prokofieff.

Miss Fogelson performed her entire program with musicianly taste, a knowledge of pianistic tradition and good technic.

M. T.

(*Continued on page* 23)

Maurice Ravel Away from His Music

(*Continued from page* 6)

influence of syncopation upon Ravel, which can also be noticed in his violin sonata, is definitely perceptible in the third movement of this concerto.

A VICARIOUS DANCER

After the first performance a reception was given at our house in Ravel's honor, at which a number of well-known English composers were present to welcome the French musician, among them being Cyril Scott, Vaughan Williams and Constant Lambert. The reception started formally and seemed likely to be a little pompous. However, it was not long before nearly everyone was dancing, thanks largely to Ravel's personal gaiety, and although he is no dancer, he amused himself by listening to the dance music that was being played on two pianos.

At the one was Leon Goossens, who although probably the most brilliant oboe player in Europe, had temporarily abandoned the oboe for the piano. At the other was George Posford, the young English musician who has already composed so many dance tune hits, one of which is the well known Good Night, Vienna. The party grew gayer and gayer, and the whole environment seemed to harmonize with the temperament and general disposition of Maurice Ravel, an artist who has grown steadily younger during the ten years that I have known him.

Kansas City Welcomes Carmen Production Under Arnold Volpe

Local Singers Enthusiastically Received in Bizet Opera—National Music Week Observed—Carl Busch Work Performed

KANSAS CITY, Mo.—Arnold Volpe set a high standard for Carmen productions with local principals, May 8. Under the distinguished composer-conductor's guidance, with soloists vocally pleasing, an orchestra of thirty, chorus of fifty, ballet dancers numbering fifteen and with the skillful aid of Stanley Deacon, stage director, a splendid presentation was given before a large audience. Winifred Goldsborough sang and acted Carmen splendidly. Mary Craig as Micaela and Joseph Meyer as Escamillo were outstanding. Russell Rizer was vocally impressive as Don José. Lorna Moore, Josephine O'Flaherty, Barton Donaldson, Roy Breshears, Harold Runyan, Max Krug and William Traub graced the smaller parts with pleasing voices. The orchestra gave fine support.

MUSIC WEEK PROGRAMS

National Music Week was ushered in auspiciously by massed choirs under prominent directors in a varied program at Scottish-Rite Temple, May 7. The Kansas City Orchestral Training School Orchestra (N. De Rubertis, conductor) gave well balanced support for Gounod's Unfold Ye Portals and Handel's Hallelujah Chorus, and played Mr. De Rubertis' descriptive piece for orchestra, The Nile. Spirituals by the Centennial Choir under J. Oliver Morrison were particularly appealing. Mendelssohn's Hear My Prayer was impressively projected by Rose Ann Carr, soloist and the massed choirs under the skilled baton of Ottley Cranston. Hans C. Feil's new Easter Fantasy, for chorus with tenor and contralto solos and a triple trio directed by the composer, was well received, Clark Sparks and Gladys Good singing the solos.

The Missouri Federation of Music Clubs sponsored the event, with Florence McN. Woodard, president of the second district, in charge. Mrs. Frederic Shaw, president of the Kansas City Federated Music Clubs was one of the many accompanists. Fifteen choirs participated.

Geneve Lichtenwalter, pianist, gave an impressive recital of Brahms music, honoring the German Master's 100th birthday, May 7. The Hour with Brahms included the rarely presented F minor sonata, the E major intermezzo and other intermezzi, all of which were interpreted with understanding and a sincere regard for the composer's intent. A speaker of unique charm, Miss Lichtenwalter gave interesting sidelights on the life and compositions of Brahms. The proceeds of the affair benefited the Musicians Aid Fund, of which Miss Lichtenwalter is treasurer.

DE RUBERTIS LEADS AMERICAN WORKS

Carl Busch's Minnehaha's Vision, played by the Kansas City Orchestral Training School Orchestra under the composer-conductor's baton, was a notable feature of the Kansas City Musical Club's gala concert, April 17. Powell Weaver's An Imaginary Ballet, effectively interpreted by Ruth Glover and her dance group and played by the orchestra under Mr. De Rubertis, was a favorite also. Mr. De Rubertis' Neopolis was repeated with fine success. Mabelle Glenn, director, and the Memorial Boy Choir of Grace and Holy Trinity churches participated effectively. Richard Canterbury, representing his instructor, Fannie Bloomfield Zeisler, gave excellent readings of Beethoven, Chopin and Schumann items. Paul Fraser sang a Faust aria, representing his instructor, Ottley Cranston. The program, arranged by Mrs. Albert J. Colt, president of the Kansas City Musical Club, was given by the honorary members.

A program honoring the Kansas City Horner Conservatory will be offered May 28, by the Greek letter sororities and fraternities who hold their charter in the music school. Mu Phi Epsilon, Sigma Alpha Iota, Phi Mu Gamma and Phi Mu Alpha will be represented and their respective presidents are in charge of the program. Charles F. Horner is president of the conservatory.

P. C. B.

CONDUCTS IN HAVANA

ETHEL LEGINSKA

conducted a performance of Madam Butterfly on May 5 in the National Theatre, Havana, the first appearance of a new opera company there. Miss Leginska also recently led the Havana Philharmonic Orchestra in Beethoven's ninth symphony and appeared with this organization as conductor and soloist in the Rubinstein piano concerto in D minor. She returns to New York this month.

Reserved for

PAUL
MUSIKONSKY

IN NEW YORK RECITAL AT TOWN HALL

"THERE IS NO DOUBT AS TO MASTER MUSIKONSKY'S TALENT AND EARNESTNESS"

NEW YORK AMERICAN

Youthful Violinist Reveals Mature Talent in Recital

By GRENA BENNETT

Paul Musikonsky, who gave a violin recital at Town Hall last night, was the advance guard in the 1933 invasion of fiddler infantry. Although only eleven years of age he is already the veteran of many public appearances which have earned for the talented boy considerable praise.

While he is still a musician of tender years his aim is not to request or expect concessions for his youth but to offer compositions in the interpretation of which he challenges the conception and performance of his more mature colleagues.

There is no doubt as to Master Musikonsky's talent and earnestness. These qualities, combined, impressed his hearers yesterday, among whom one noticed a number of his fellows in musical endeavor.

Such examples of difficult string and bow problems as Vitali's Chaconne and Conus' E minor Concerto were features of the Musikonsky list. Besides these he played Achron's "Stimmungen"; Schubert's "The Bee"; Simon's Serenade and several other pieces.

SEASON 1933-34 NOW BOOKING
MANAGEMENT: A. MUSIKONSKY
1258 E. 27th Street Brooklyn, N. Y.

Rochester Civic Orchestra Assisted by Choruses

Combined Glee Clubs of Six Colleges Appear in Final Concert

ROCHESTER, N. Y.—The Rochester Civic Orchestra has concluded its season with the record of an attendance double that of last year. Some of this impressive gain is thought to be due to the transference of the Sunday concerts from various auditoriums to the centrally located Eastman Theatre, but much of it, in the opinion of Arthur M. See, executive secretary of the Rochester Civic Music Association, may be credited to a genuine increase in musical interest.

The feature of the last concert was the appearance with the orchestra of the combined glee clubs of six colleges—Rochester, Syracuse, Cornell, Colgate, Union and Buffalo—under the leadership of Theodore Fitch, director of the University of Rochester Glee Club.

SUMMARY OF YEAR'S PROGRAMS

During the season just closed the Rochester Civic Orchestra gave twenty-four Sunday concerts and twenty free educational concerts on Tuesday afternoons for the children in the public and parochial schools. These programs were given at different high schools in rotation and broadcast to all the grade schools of the city where the pupils, gathered in assembly halls, were furnished with descriptive notes in the form of lantern slides displayed during the concerts. Thirty radio concerts, twelve appearances with the Rochester Civic Opera Company and various special performances brought the total number of appearances close to 100.

Guy Fraser Harrison is the conductor of the Rochester Civic Orchestra, with Paul White taking the baton for six of the performances.

During a recent campaign for funds for maintenance of the orchestra, a sufficient amount was raised to insure its continuance next season.

B.

Events in Chicago

(*Continued from page* 12)

test to be held during the convention in Minneapolis. Wilbur Held, another organ pupil, was the winner in the recent district and final contest, student division, sponsored by the federation.

Lucille Turner, violin pupil, was heard in recital at the Medinah Athletic Club, May 7, Jacob Hannemann assisting at the piano.

Students in the Oxford Piano Course classes from the public schools of Chicago and vicinity, were presented in a class piano festival, under the direction of Gail Martin Haake, at Kimball Hall, May 6.

Helen Watson's composition for string quartet was played at the annual spring luncheon of the Musicians' Club of Women and the Lakeview Music Club, at the Drake Hotel, May 8.

Piano pupils of Ruth Alexander appeared in recital May 13.

The forty-sixth annual commencement concert and exercises will be held at Orchestra Hall, June 20.

Tomford Harris gave the last program in his winter series of recitals on May 14 at the recital hall. Compositions by Brahms, Franck, Moussorgsky and MacDowell were heard on this occasion.

Emily Boettcher, student of Rudolph Reuter, was heard in a piano recital at the International House, Chicago University, May 1.

Althea Bush, Rossville, Ill., violin pupil of Henry Sopkin, was awarded first place in a recent contest held at the Illinois Wesleyan University.

Alexander Guroff presented his piano students, Betty Cameros and Lucille Atlas, in joint recital May 3. Herman Lubin violin pupil of Ruben Marcux, assisted on this program.

COLUMBIA SCHOOL OF MUSIC NEWS

A recital by the voice coaching and accompanying classes under the direction of Robert Macdonald, at Columbia School recital hall on April 30, enlisted the services of Helene Grossenbacher, Frederic Jencks, Mary Butler, Ocie Higgins, and Mary Jeannette Hoffmann.

Mu Phi Epsilon (Mu Iota chapter) presented the Ludwig Becker violin artists (Ludwig Becker, conductor), at the Art Institute on April 30. The soloists were Jeuel Prosser, contralto, William Faldner, Raymond Anderson, James Strand and Madeline Coffman, violinists.

Avery Johnson, baritone, Marion O'Conner, contralto, Frances Keasey, cellist and Helen Desmond Costello, pianist, gave the May 7 concert in the Mu Phi Epsilon series at the Art Institute.

Robert Macdonald, director of the school, has arranged for the final examinations the week of May 22. Graduation exercises will take place June 20.

The final concert of the preparatory and academic departments will be given at Kimball Hall, June 18, under the direction of Mary Whipple Lindsay.

Mary McCall, one of the younger piano students, was chosen as soloist with the Thornton Township High School and Junior College Orchestra in the high school auditorium, May 19. The orchestra is under the direction of William Montelius of the violin department. Miss McCall played the Saint-Saëns G minor concerto.

Pupils of Mary Whipple Lindsay of the piano department have arranged a concert in the school recital hall on June 6.

Kathleen Air is to give a student's concert, on June 11. On this occasion she will present members of her classes at the main school as well as the Winnetka branch, of which she is principal.

RENÉ DEVRIES.

Winners in New York State Young Artists Contests

Winners in the New York State division of the contest for young artists conducted by the National Federation of Music Clubs, are announced: piano, Jerome Rappaport; organ, Marion Janet Clayton; voice (female), Genevieve Rowe, coloratura soprano; voice (male), Edward Austin Kane, tenor; violin, Byrd Elyot. These young musicians were all winners in the district competition held in Philadelphia, April 21. The other states in the Liberty District are New Jersey, Delaware and Pennsylvania. For the second time, the New York entrants won in five out of the six classes in which competitions were held. These winners are now eligible for the final competitions, to be held at the Biennial Convention in Minneapolis, Minn., during the week of May 21.

Effa Ellis Perfield Offers Series of Lessons Free to Music Teachers

Musical Educator Discusses Threefold System of Pedagogy Which She Has Developed

Effa Ellis Perfield, in a recent conversation stated that the music teaching profession needs "better material for beginners, better pedagogy and better ways to interest and educate the public.

"General meetings and intimate meetings are necessary to attain this higher standard," declared Mrs. Perfield. "My way of coöperating in bringing about a higher standard is the series of free lessons I am giving to music teachers. The course began May 2, and continues until the middle of June. The lessons show how to select musical material, how to eliminate five-finger melodies, how to teach in a truly pedagogical way, and finally how to give a demonstration lesson to the public. I also show how to use popular music, and how to improvise jazz. Jazz has its place in the world and should not be blamed for our social and musical ills.

A Trinity of Expression

"My teaching is scientific because it is founded on what I call Trinity Principle Pedagogy, component parts of which are Inner Feeling, Reasoning, Drills. The first of these—inner feeling—results from the three educational senses—ear, eye, touch—functioning beyond the physical senses of hearing, seeing and touching. Reasoning, the second in the trinity, is based on feeling. It is as accurate and as logical as reasoning from a scientific basis.

"Drills, the third member, are a trinity of expression—sing, play, write. Inner Feeling, reasoning, drills—these complete the circle and make Trinity Principle Pedagogy, a science for the presentation of fundamentals and finals in music. A thing can only be fundamental when it is final, and only final when it is fundamental.

"Teaching music without a scientific pedagogy has caused many violations of the fundamental-final principles. For instance, teaching scales by steps and half steps, and by tetrachords, fundamentally disturbs the final feeling and reasoning. Another example, using words that fit music only metrically violates fundamental and final feeling.

EFFA ELLIS PERFIELD

"In my lesson for teachers I enumerated over thirty examples of teaching where a lack of fundamental feeling disturbed a final reasoning, and sometimes a lack of fundamental reasoning disturbed the final feeling. My trinity principle pedagogy enables a teacher to analyze and know the truth about musical feeling; it constructs a reasoning that is fundamentally and finally true; and it makes music teaching progress beyond the traditional and ordinary ways and means of music teaching." R.

Musicales

(*Continued from page* 21)

Granville English Compositions Performed

A recital of compositions by Granville English for voice, violin and piano was heard at the Hotel White, New York, May 1. These included a brilliant waltz, which he played himself; Mabel Farrar won loud applause after a Serenade Capriceuse for violin; Leta May gave a charming interpretation of a song, Come to My Heart; and Edouard Grobe's expressive tenor voice was heard to advantage in a ballad, If I Gave You a Rose. Evelyn MacGregor won plaudits for You Never Said a Word, and Artells Dickson, baritone, for Eventide in Araby. An audience of distinguished aspect attended and applauded. F. W. R.

* * *

David Mannes Music School

The annual afternoon recital by children of about six to seventeen years of age, at the David Mannes Music School, New York, took place May 10, ending the school events for the year with the exception of solo evening recitals by advanced students. The younger students' program presented several little pianists and violinists in works by Schumann, Mozart, Handel, Kuhlau, and Accolay; then there appeared pupils of about twelve years of age. Finally the older students—violinists and pianists of fifteen, sixteen, and seventeen—were heard in solo concertos by Bach, and pieces by Beethoven and Chopin. This annual program is one of the most keenly enjoyed events of the year at the school, and offers the older student body as well as visitors opportunity to watch the development of the young players. L.

* * *

Central Choral Club Program

The Central Choral Club (Solon Alberti, conductor), presented a musicale at the Central Christian Church, New York, on May 10, featuring Nita Alberti, Margaret McCulloch, Donald Walter and Frederick Tilberg in Liza Lehmann's cycle, Breton folk songs, and Lucile Dresskell, Anne Judson, Mr. Walter and Robert Tilberg in a second cycle, In a Persian Garden, by the same composer. The latter group were assisted by a string quartet made up of Miles Dresskell and Benjamin Swalin, violins; Norman Schroerr, viola; Frank Geary, cello. Dr. Finis Idleman spoke on Omar Khayyam: An Interpretation.

The participants in the two song sequences were admirably suited to their allotted portions of the scores. The Breton folk songs were given with full cognizance of the simple beauty of the melodies and directness of interpretation which this type of music calls for. The Rubaiyat settings were mounted with equal skill and observance of appropriate expressive nuance. The instrumental group formed a sensitively balanced and tonally pleasing element of the performance. The audience, a numerous one, registered emphatic approval by hearty applause. M. L. S.

* * *

Lhevinne Radio Series Concluded

Josef Lhevinne paid tribute to Brahms, May 10, in the final program for the season of his series over NBC's WEAF network. He played the second book of the composer's Variations on a Theme by Paganini and in addition three movements from the sonata in F minor, the Intermezzo in E flat, op. 117, and the Intermezzo in C, op. 119. Lhevinne is an interpreter whose artistic stature is of the proportions appropriate for the exposition of Brahms music. The finely tempered strength of his technic, the comprehensive scope of his expressive concepts, and his easy mastery of the keyboard were elements in a performance the like of which is all too rare on the ether waves. This Brahms program was the last of thirteen Wednesday evening appearances by Lhevinne.

Earlier programs included the Tschaikowsky and Rubinstein concerti, the first Beethoven concerto, the Mozart concerto for two pianos (with Mrs. Lhevinne), the Weber Concertstück, the first book of the Paganini Variations, the Brahms F minor sonata, pieces by Chopin and works of modern composers. M. L. S.

* * *

Second Musicale at the La Forge Home

Darien, Conn.—The second in the series of musicales at the home of Mr. and Mrs. Frank La Forge was heard on May 7 by an overflowing audience. Marian Anderson, contralto, opened the program with Have Mercy Lord from Bach's St. Matthew Passion, with Leonid Bolotine playing the violin obbligato and Mr. La Forge at the organ. Miss Anderson has a voice of luscious quality and wide range which is combined with innate musicianship. The coöperation of Mr. Bolotine and Mr. La Forge completed a notable ensemble. Mary Frances Wood, pianist (Mrs. Ernesto Berúmen), played varied compositions that revealed her versatility. She was adept at expressing musical mood. Mr. Bolotine played the Tartini sonata, giving generously of his rich, round and varicolored tone. Miss Anderson returned to sing Brahms, Strauss and Wagner numbers, and Miss Wood offered a second group. The audience applauded with appropriate warmth and encores were added by all the artists. L.

* * *

Charles Lagourgue Presents Songs

Manuscript and printed songs in French were presented by Charles Lagourgue and assisting artists at his composition recital at the Roerich Museum, New York, May 2. There were piano and wood-wind accompaniments. Louise Arnoux, mezzo-soprano, was charming in her word-pictures preceding each song, and vivacity and vivid interpretation brought her encores. Ramon Mendes was at the piano. Berenice Allairé, coloratura soprano, sang My Father's Close, Spring Song and Little Brunette, giving appropriate interpretations, and making direct appeal through her youthful, and pure soprano. She added an encore in lighter vein. There was delicacy as well as climax in two sets of songs sung by Herbert Becker, tenor, who was capably accompanied by Gene Schiller. Variety was furnished by an ensemble from the Chorale Française de New York (conducted by Mr. Lagourgue). Messrs. Dreispul, Langenus, Kivlan, Ray and Mesnard played violins and wood-wind instruments and created novel effects in the accompaniments. F. W. R.

* * *

Mme. Newman in Songs and Sketches

Isidora Newman, diseuse, gave a program of songs and sketches from old New Orleans at The Barbizon on May 14, before an audience which taxed the capacity of the auditorium. Mme. Newman opened the recital with ten Negro numbers, such as Street Cries, Shew Fly and Slave Song. Later the Creoles were represented in a Barcarolle, Lullaby and Enfant Gatee. Her next offering was an Arcadian Legend, Pipette and His Magic Sack. The concluding group consisted of a *pot-pourri*, one of the numbers being a demonstration by Mme. Newman in clay, paper and pastel of the work she does with children.

Mme. Newman is a Southerner, and it is evident from her interpretations that she is thoroughly familiar, through personal contact and research work, with the characteristics and philosophies of the colored people and the Creoles. There were many changes of costume during the recital, all original creations of Mme. Newman.

The diseuse had the assistance of Mlle. Blemence de Claron; Leah Russel, who played sympathetic piano accompaniments; and Elmo Russ, who accompanied at the organ for two numbers. G. N.

People's Chorus and Ted Shawn Dancers in Spring Festival

The People's Chorus of New York (L. Camilieri, conductor) gave their spring festival at the Waldorf-Astoria, New York, May 11. Ted Shawn and his company assisted with two groups of dances. The funds brought in by the concert went for the maintenance fund of the chorus.

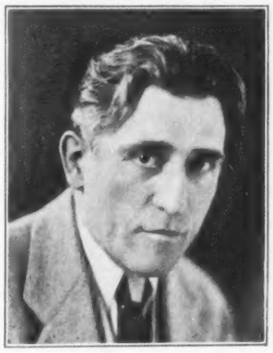
Mr. Camilieri led his ensemble in an excerpt from Bach's cantata Praise the Lord, a madrigal by Donato (1548-1603), William Arms Fisher's arrangement of Goin' Home from Dvorák's New World Symphony, Mendelssohn and Rossini numbers and further items, which included the conductor's own Sanctuary. The audience joined in several songs. The performance was marked with good unity and excellent control on the part of Mr. Camilieri. The general tone of the chorus is vital and full.

The Shawn forces gave the Spanish suite to music by Granados, Albeniz and Lecuona, presenting colorful impressions of this medium. Their second offering was dances set to three Milhaud pieces, said to be presented for the first time in New York. These were Americans on the Riviera, Kankakee

(*Continued on page* 26)

VIOLA PHILO
SOPRANO
OPERA
CONCERT
RADIO
Management Annie Friedberg
Fisk Building New York City

PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
SUMMER SESSION
JUNE 19 to JULY 29
Staff of eminent European and American Masters, including:
Frank Bibb
Austin Conradi
J. C. Van Hulsteyn
Carlotta Heller
Frederick L. Erickson
Louis Robert
Lubov Breit Keefer
Pasquale Tallarico
Howard R. Thatcher
Mabel Thomas
Tuition: $20 to $35, according to study
Circulars Mailed . . Arrangements for classes now being made
FREDERICK R. HUBER, Manager



OSCAR
SEAGLE
(LAST WINTER IN PARIS)
Summer Studio
OLOWAN, SCHROON LAKE
NEW YORK
OPENS
JUNE 1st
ADDRESS
SCHROON LAKE, N. Y.
(WRITE FOR SPECIAL RATES)

ROMANO
ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6910

MME. FLORENCE LEE HOLTZMAN
VOICE—GRAND OPERA COACHING
July—August Private Theater Merrill, N. Y.
Oct.—March Private Theater 168 E. 63rd St., N. Y. C.
Spring Caravne Theater Milan, Italy

WILLIAM THORNER
TEACHER OF SINGING
Carnegie Hall, New York Tel. COl. 5-0706

ANNA FITZU
VOICE
Carnegie Hall, New York CIrcle 7-1242

EDYTHE J. MAGEE
VOICE CULTURE
Teacher of LEONORA CORONA and HIZI KOYKE
Metropolitan Opera House Studios PEnnsylvania 6-2634

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutley 2-2499
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

ARTURO VITA
VOICE PLACEMENT OPERA COACH
Studio 205 West 57th St New York
Telephone Circle 7-5420

JOHN HAZEDEL LEVIS
Lecturer and Recitalist on
CHINESE MUSIC
8 Nanyang Road :: :: :: Shanghai, China

VILONAT STUDIOS
VOICE
SIDNEY DIETCH
160 W. 73rd St., N. Y. C. TRa. 7-6700

FRANTZ PROSCHOWSKI
Vocal Teacher
205 W. 57th St., New York COlumbus 5-2136

ANTONI SALA
CELLIST
Mgt.: HAENSEL & JONES, 113 West 57th St., New York

JOSEPH F. WAGNER
CONDUCTOR-COMPOSER
Address care Musical Courier, 113 W. 57th St., N. Y.

ALBERTO JONÀS
19 W. 85th St. New York
Tel. ENdicott 2-2084
Celebrated Spanish Piano Virtuoso and Teacher
Summer Master Courses in New York and Philadelphia

OSCAR COLCAIRE
Leading Tenor
of former Chicago Civic Opera Ass'n
Available:
CONCERTS, RECITALS, FESTIVALS
Exclusive Management ANNIE FRIEDBERG
250 West 57th St. New York

BARBARA
BLATHERWICK
Coloratura Soprano
—RECITAL—
44 Gramercy Park North,
New York, N. Y.

LUCREZIA
BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

BUY IN YOUR HOME TOWN
When You Want
Anything in Music
REMEMBER YOUR HOME DEALER

TAPPOLET
BASS - BARITONE
Metropolitan Opera Co., N. Y.
Staatsoper, Berlin
Available Concerts, Oratorio

The Mystic Realm

(Continued from page 6)

of the work so enthralled me that I had hard work keeping my mind on my business. I am sure that the seventh heaven would be far too low a plane for the altitude to which I soared during that number, but everything must have an end and so with the Schubert quartet.

A PLETHORA OF NOTES

"Too bad you are not a *geigen spieler*, Hawley," remarked Krafft; "I'd like to try my hand at viola before the evening is over and if you played fiddle we could go clear around. It's a lot of fun."

"I used to play a little fiddle on the farm," I replied as he began handing around a new quartet; "perhaps I wouldn't make out so badly on some easy number. Do you play cello?"

"*Ach*, yes," he replied laughing; "for dances and dinners when I need the money. But not on this one. You stick to your bull fiddle here, for there are plenty of notes."

Plenty of notes there were, for it was the E flat major quartet of Mendelssohn (the one with the lovely *canzonetta*) and I soon discovered why he would not play the cello part. I did pretty well in the first movement, which we rehearsed several times, but when we came to the *canzonetta* I was swamped, both literally and figuratively. In the second part of this movement, as anyone acquainted with it well knows, is a part for cello to be played on the two low strings with more notes to the linear inch than in any similar composition in the repertoire of string quartets.

PRACTICAL LESSONS IN INTERPRETATION

I sawed away as industriously as a joiner with a scroll saw; up and down the heavy C and G strings, over and across, back and forth, and it sounded to me as if Mendelssohn would have done better to give the piece some title like *Elephanten Tanz* than such a light and airy appellation as *canzonetta*. Before we reached the end, the others quit playing and began laughing uproariously. I was mortified, to be sure, but I could not blame them and their laughter was so spontaneous and merry that I joined in. After a moment Schmidt said:

"No, no, Herr Hawley, not like a hippopotamus on a tight rope, *aber wie ein* humming-bird in a bunch of honeysuckle."

That was my first lesson in music appreciation. Always before I had liked music for the sound alone, for the relief it gave me from some inexplicable tension, for the beauty of tone, for the melodies and rhythms. But from this moment I began to see pictures in it, and rarely afterwards did I hear a concert or participate in one but that my mind was filled with images—fantastic, fanciful, grotesque or beautiful, depending on the nature of the music and my mood of the moment.

And pictures were not all that I saw. The theatre was there in all its phases, from the extravaganzas of Barnum and Bailey to the tragedies and comedies of Shakespeare. Even these would not catalogue the full extent of romance, epic adventure and jocund farce framed in the proscenium of my mental theatre, played over and over again with changing personnel and scene, and translated into languages as far removed from speech as is the fleeting and iridescent rainbow from a photograph of the natural bridge of Arizona.

Dawn was breaking in the east when we ceased playing and I went to my room tired and happy. I threw myself on the bed thinking to wake in time for my lesson at ten o'clock, but it was long after supper time when I finally returned to consciousness. It did not take much explaining to Herr Fricka, my teacher, and when I told him what had kept me from my lesson he looked very pleased, quite happy in fact, and with a meaningful gesture said:

"Much better, Hawley, much better than a lesson. Stick to it, and some day I shall have you for partner on my orchestra desk."

And that happened much sooner than either of us had probably expected. But that is another story and must wait its turn to be told.

FILLING NIGHTS WITH MELODY

For the next two years we four met in Schmidt's back room every Saturday night during the orchestra season and played quartets from nine in the evening until daylight Sunday morning. The midnight supper was always a feature, but after that first night we shared equally in the expense. We studied quartet literature old and new, and explored most of the works in that form by Haydn, Pleyel, Boccherini, Mozart, Beethoven, Cherubini, Schubert, Schumann, Brahms, Tschaikowsky, Dvorák, Smetana, Borodin, Glazounoff, Chadwick, Gade, Grieg —probably others, but these are all that I now recall.

And that is why I took no more cello lessons for a long time. I could only have had them on Sunday, and I was obliged to sleep all day Sunday to rest from the arduous labor of quartet playing (for it is real physical labor of a very taxing nature to play for long hours at a time).

It is strange, perhaps, but it is a fact that my first feeling of communion with the gods (when I started playing quartets) has never left me. And by that I mean contact with the players themselves as well as with music. Temperamental? Yes, musicians are that, but who is not? After years of intimate association with them and as one of them I still love all of them and believe them to be wise, kindly disposed, happy, healthy-minded and the most important section of the human race.

And so I have never regretted the turn of fortune that took me from the print shop to the music desk in an orchestra. If I had it all to live over again, I do not know of any way I could change it to make it any more to my liking or to make my work of any more benefit to the world.

(*To be continued*)

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND, O.—A program was given on April 28 in the comparative arts course of the Cleveland Institute of Music by the Cleveland Trio (Beryl Rubinstein, piano; Josef Fuchs, violin; Victor de Gomez, cello). Two piano works were played by Mr. Rubinstein and Arthur Loesser. Marcel Salzinger, head of the voice and opera department, sang, and the string orchestra of the institute played. The Cleveland Trio, assisted by Carlton Cooley, viola, played a Brahms quartet and trio at a faculty recital, April 12.

April 27, the monthly adult student recital took place. Reuben Caplin, Irene Bessai, Lillian Greive, Elizabeth Meyne, Naomi Epstein and Clement Miller interpreted music of Bach, Beethoven, Debussy and Mozart. A trio whose members were Lawrence Stevens, piano, Homer Schmitt, violin and Robert Swenson, cello, offered a Brahms number.

Lawrence Stevens, pianist and Ernest Kardos, violinist, pupils of Mr. Rubinstein and Maurice Hewitt respectively, gave a twilight concert on April 23 in the Dover High School Auditorium. This was the final concert in a series of Sunday programs sponsored by the Dover Parent-Teachers Association.

April 15, fourteen violin and piano students in the children's department of the institute, assisted by the singing class of Ann Maude Shamel, took part in a Haydn-Mozart recital, the first in a historic series. Mr. Loesser gave a discussion of the programmed composers.

In celebration of the centenary of Johannes Brahms, his first and second quartets were played in a faculty recital, May 3, by the Cleveland Institute of Music String Quartet (Maurice Hewitt, first violin; Margaret Wright Randall, second violin; Homer Schmitt, viola; Edward Buck, cello). May 5, Emanuel Rosenberg, pupil of Mr. Salzinger, presented his graduation recital.

At the monthly student recital on May 12, Alice Aldrich, Leona Tobias, Eugene Bergen, Betty Williams, Eleanor Roseman, Ann O'Bryan, Frances Feierman, Marian Matousek, and Elizabeth Meyne played works of Beethoven, Debussy and Chopin.

Denoe Leedy, of the piano faculty and music critic for the Cleveland Press, was the soloist with the Cleveland Orchestra on May 5, in the second concert of their summer series. He played the Liszt A major concerto.

A feature of the concert of chamber music given by the Cleveland String Quartet on May 1 at Severance Hall, was a quartet written by Mr. Cooley, first viola of the Cleveland Orchestra, and teacher of viola and violin at the institute. O.

Concerts at Institute of Musical Art

The students of the Institute of Musical Art of the Juilliard School of Music, New York, gave a symphony concert on May 2 in the Juilliard Auditorium. The orchestra, which comprises eighty players and is conducted by Willem Willeke, played Beethoven's Leonore Overture No. 3 and Weber's overture, to Oberon, and collaborated with assisting artists in music of Mozart, Quantz, Brahms and Handel; the soloists being Otto Slavsky, clarinet, Frances Blaisdell, flute, Bessie Simon, violin, Mary D. Hill, cello and Stefan Pecha oboe.

May 5, the Alumni Association of the institute held its annual concert and reception in the recital hall. Henry Brant and Irene Botts played two-piano compositions by Mr. Brant (sonata in G sharp minor and Double crank-hand-ode); Sidney Sukoenig, pianist, was heard in Bach-Busoni and Schubert-Liszt numbers; Katherine Bacon and William Kroll collaborated in the Brahms sonata for piano and violin.

Community Center Conservatory

The Community Center Conservatory of Music, New York, is to hold a summer session, beginning June 10. The curriculum includes classes in repertoire, interpretation, stage deportment, and classical, romantic and modern music. Special auditors' classes for teachers, as well as lectures and recitals, will be given during those courses. Ensemble music, sonatas, trios, quartets, quintets and the larger forms of chamber music are to be studied and opportunity given to students to perform the compositions on the stage and also to listen to the recitals of prominent chamber music societies. Ariel Rubstein, pianist and director of the conservatory, is to hold master classes for pianists and teachers.

Hartley House Music School

Annabelle Wood, director of music at Hartley House, New York, recently presented several programs before invited audiences. May 2, youngsters from six to twelve years of age appeared. The Toy Band, fifteen players of strings and percussion instruments, began the program auspiciously, Olga von Olzen of the faculty, conducting with vigor. Lois Winger played a Beethoven sonatina with musical taste and accuracy. A romance by Mozart was well performed by Shirley Huber, violin, Raymond Ames, cello and Dorothy Ames, piano, all under ten. A group of ten sang folk songs with good effect. George Ames and Lincoln Sced, (violin and piano) shared a Dvorák sonatina, and the Dalcroze class presented eurhythmics. Kate S. Chittenden gave a talk on Music and Good Nature, also emphasizing rhythm. F. W. R.

Cornish School Calendar

SEATTLE, WASH.—The Cornish School has reopened after the Easter vacation and preparations are being made for a series of concerts and recitals which always marks the last part of the winter session.

The Cornish Players' production of As You Like It ran for a week in the Cornish Theatre. The Players are now preparing a comedy, Heathers at Home, by William Alden Kimball (a story of American middle class life) and a Tchekoff play, to be produced in May and June respectively.

Berthe Poncy Jacobson presented her advanced pupils in recital, and Edith Kendal Williams, violinist, member of the Cornish faculty, gave a program. Aaron Stankevich, violinist, on his return with the Meremblum Quartet, now on a tour of California, will present an entire program, accompanied by the Cornish Orchestra (Peter Meremblum conducting). W.

New York School of Music and Arts

Début appearances by five students at the New York School of Music and Arts (Ralfe Leech Sterner, director), interested a large audience at the school's headquarters in April. Those introduced were Beatrice Rodick, composer-pianist, who played her own Nocturne and Valse Moderne; Bernard Serin, pianist; Marguerite Sterling, pianist, who brilliantly performed Wedding Day (Grieg); Madeline Yendrick, pianist and Mme. Vega-Gomez, soprano. F. W. R.

RUTH RAY
Violinist
509 So. Wabash Ave. Chicago
Tel. Harrison 5930

LAWRENCE BERGÈRE
VOICE SPECIALIST
8 West 75th St., New York Tel. SUs. 7-8095

LOUISE BERNHARDT
CONTRALTO
Mgt. N B C ARTISTS SERVICE
711 Fifth Avenue New York

WILLIAM O'TOOLE
CREATIVE PIANO STUDY
Technic—Interpretation—Composition
TEACHERS COURSES
160 W. 73rd St., New York 1714 Chestnut St., Phila.

CHARLES MADURO
COMPOSER
200 West 58th St., New York Circle 7-4812

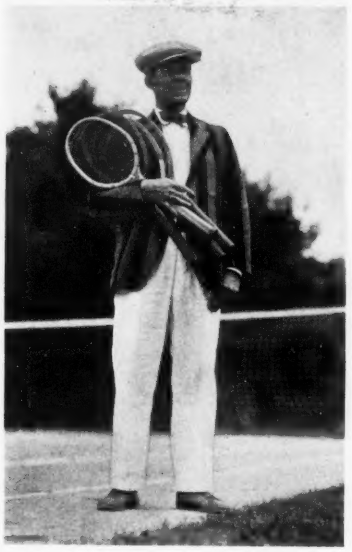
SIGURD NILSSEN
BASSO CANTANTE—Radio, Concert, Opera, Recital
Address: NBC, 711 Fifth Ave., New York

LEONORA
CORONA
SOPRANO, METROPOLITAN OPERA CO.
MANAGEMENT: NBC ARTISTS SERVICE, 711-5TH AVE, NEW YORK

Norfleet Trio Camp Will Open for Its Eighth Season in July

Educational and Recreational Centre Offers Wide Variety of Activities to Girls

The Norfleet Trio Camp for Girls, Peterborough, N. H., announces its eighth season, July 6 to August 31. This education and recreation centre is under the direction of the Norfleet Trio, whose members are Catharine, violinist; Helen, pianist; and Leeper, cellist. A wide choice of study in music and the other arts is offered. Besides the Norfleets, there is a staff of associate artists who offer training in singing, dancing, Dalcroze Eurhythmics, dramatics, sketching, painting, modeling and sculpture. The scholastic equipment includes pianos, a large library of chamber music, books, a loan collection of color prints from the Metropolitan Museum, a little Greek theatre and a dancing pavilion.



LEEPER NORFLEET,
tennis champion and sport enthusiast of the Norfleet Trio Camp.

Rates have been adjusted to meet present conditions. The enrollment is limited to thirty.

The board of advisers consists of the Flonzaley Quartet, Amelita Galli-Curci, Rudolph Ganz, Grace Godard, Julia Williams, Maggie W. Barry, Prof. Peter Dykema and C. M. Tremaine.

The camp property of forty acres adjoins the MacDowell Colony. The regular Sunday concerts of the Norfleet Trio attract artists from New York, Boston and the surrounding country. Concerts are also offered by visiting artists.

Activities of the camp include riding, swimming, canoeing, tennis, archery, hiking, games, crafts, nature study, Dalcroze Eurhythmics, folk-dancing, part singing, dramatics, puppet plays, modeling, sculpture, sketching, painting, kodaking and ensemble playing under supervision of experts. Leeper Norfleet is a champion tennis player and horseman who has won cups in these sports for the last three years.

A TYPICAL SCENE
at the Norfleet Trio Camp for Girls in New Hampshire.

Weekly Concerts Scheduled

Over and above this, and the attraction of the weekly concerts by the Norfleets themselves, girls who are musical play together daily in trios, quartets, quintets and other ensemble groups, and through rhythmical training, ear training, poetry, reading aloud, current events, fireside stories of composers, painters and masterpieces of all the arts, the campers absorb general cultural interests.

Another feature is the dramatizing of folk songs and the posing of tableaux from famous paintings, for which the camp is equipped with costumes and stage properties.

The daily program includes ensemble groups of interest for all. Private practice and lessons may be arranged if desired; while a part of each ensemble hour is devoted to group instruction in the different instruments' technic.

While there is no fixed daily schedule, the mornings are generally devoted to ensemble singing and playing, Dalcroze, modeling and painting. Often there are rides, nature hikes and tennis games before breakfast. Rest hours are taken after dinner, while the afternoons are spent in swimming, canoeing and riding.

Games and Folk Dancing Featured

Games, folk dancing and walks are activities of the evening, and the hours before bedtime are usually occupied with music and reading aloud. Often all-day hikes and mountain climbing set aside these programs.

In recent years the camp has enrolled Suzanne Morris, daughter of Harold Morris, pianist and composer. Suzanne has a flair for poetry, and last summer one of her poems was set to music by the children at the camp, and the resulting work performed. Esther Weir, daughter of Louise Weir, state chairman of Junior Music Clubs in New Jersey, has also attended the Norfleet Camp, as well as Subelle Green, whose mother holds a similar post in Missouri; and the daughters of Louise Ayers Garnett, author and musician (who has collaborated with Henry Hadley), Helen Hartness Flanders, poet and folk song collector; Augustus Zanzig, director of music for the National Recreation Association, and Gertrude Enfield, California poet and educator.

The Norfleet Trio recently returned from a tour which included Pennsylvania, Kentucky, Tennessee and Virginia. Among their engagements were their third appearances at Ursinus College and Chatham Hall. The Trio are known for their young people's programs, and they have done much research into chamber music for this type of material. Helen Norfleet has recently completed a series of five monthly lectures on the Fundamentals of Music for the music department of the Orange (N. J.) Women's Club.

Cincinnati Festival Ends Brilliantly

(*Continued from page 7*)

A beautiful performance of Beethoven's eighth symphony was offered to be followed by the ninth symphony, in which Emily Roosevelt's lovely voice was heard advantageously as well as Ezio Pinza. Mme. Meisle again gave pleasure with her fine singing, and Dan Beddoe completed the quartet. The Ode to Joy brought the symphony to a grand close, in which the chorus, freshly rested after its remarkable work the night before in the Walton work, outdid itself in fine tone quality, precision of attacks and clearness of high notes.

Damnation of Faust Sung

As the festival opened with a traditional oratorio, so the closing concert presented a dramatic work. This year the Damnation of Fause (Berlioz) was the splendid vehicle for chorus, orchestra and soloists. Robert Steel sang Faust; Mme. Matzenauer, Marguerite; Herbert Gould, Mephistopheles. Two members of the chorus, Robert J. Thuman and Helene Kessing, sang Brander and the Voice from Heaven. The Orpheus Club (male voices) joined the May Festival Chorus in this performance.

Mme. Matzenauer and Herbert Gould were fêted for their ability as operatic singers. Robert Steel was also equal to the demands made upon May Festival soloists. The dramatic color of the work stirred the audience to enthusiasm, which culminated in the ovations bestowed upon Eugene Goossens both in the intermission when flowers and a laurel wreath were presented to him, and at the end of the concert when the audience was unwilling to tear itself away. M. D.

Music Society Meets at Country Club

Tenafly, N. J.—The Musical Arts Society of Tenafly (Nana Genovese Gazzale, president) recently held a supper concert at the Knickerbocker Country Club. The program was given by Mrs. William W. Adams, pianist, who played numbers by Chopin, Brahms, Griffes and Bach; Carl Schiffeler, baritone, whose offerings included Lieder by Richard Trunk and Brahms and an operatic aria; Gina Pinnera soprano, singing Pace, Pace from Forza del Destino and Vissi D'Arte from Tosca; Vernon E. Carroll, Jr., tenor of Tenafly; and Ellery Allen, who appeared in Songs of Yesterday. Miss Allen, costumed in gowns which had been her grandmother's, presented songs of 1870-75 and of the "Naughty Nineties." Claude Gonvierre accompanied Mme. Pinnera and Mr. Schiffeler. The musicale was largely attended, the guests including many from Englewood and adjoining towns. B.

Charlotte Lund Announces 1933-34 New York Season

The Charlotte Lund Opera Company, which offers grand opera for children, announces a series of six operas in New York during the season of 1933-34. These productions will be given on Saturday mornings, as usual, the exact dates to be announced later. Among the works scheduled for performance are Haensel and Gretel, Rip Van Winkle, Namba (Ernest Carter), The Little Golden Rooster (Coq d'Or), Snowmaiden, A Mother Goose Fantasy (Arthur Nevin), and an opera written to a book by Mrs. Larz Anderson. As several of these are only one act in length, a number of double bills are to be presented. The dates for this series will not conflict with those of the New York Philharmonic's concerts for children.

NBC Artists Service Notes

Attilio Baggiore was guest artist at the White Breakfast of the Rubinstein Club, May 6. Leonora Corona, soprano of the Metropolitan Opera, has been engaged to appear at the Ann Arbor Festival, May 20. The Gordon String Quartet plays at the biennial convention of the National Federation of Music Clubs in Minneapolis, Minn., May 23. Benno Rabinof, violinist, appeared in Jersey City, N. J., May 11.

Florence Foster Jenkins' Activities

Florence Foster Jenkins, founder-president of the Verdi Club, and president of the American Pen Women, New York, was guest of honor and sang at the Authors' Breakfast held April 20 at Stoneleigh Court, Washington, D. C.; also at the Hotel Willard, April 22, where she was at the table with Mrs. Franklin D. Roosevelt. Later she was honor guest at the Congressional Club with other distinguished literary and political personages. April 30 she sang new songs in French at the Gunin Studios, New York, Anja Sinayeff, violinist, playing obbligati.

Mrs. Jenkins will be heard as soloist May 24, during Poetry Week, at the St. Regis Hotel, New York.

Long Island Musicale Given

Mrs. B. Hirsch directed a musicale at the Hollis (N. Y.) Woman's Club on April 26. The program had as guest artists Anthony Pesci, tenor, Jean Currie, soprano, and Robert Braine, accompanist and composer, who were heard in several solos. There was also a scene, in costume, from The Mikado, with Miss Currie as Yum-Yum and Mr. Pesci as Nanki Poo. Other performers offered violin, cello and piano selections.

Radio Singers Feature Paganucci Songs

Songs by Anthony F. Paganucci which have had recent performance over the air include Colombina, sung over WEAF by Ida Martino; Pastorale (with orchestra) and The Rose, over WABC, by Charles Carlile; and Longing, broadcast by Charles Carlile and Donald Beltz from WABC and WOR.

Opera Appearances for Harald Hansen

Harald Hansen, tenor, sang in the National Opera concert over WJZ, April 30. Mr. Hansen also appeared in a performance of Faust with the San Carlo Opera Company in Albany, N. Y., on May 6.

MICHAEL RAGGINI
TENOR
Radio—Opera—Concert
Address: Musical Courier, 113 W. 57th St., N. Y.

J. ALDEN EDKINS
Bass-Baritone
NBC Artists Service, 711 Fifth Avenue, New York

BERTHA NICHOLAS
Mezzo-Soprano
RADIO ARTIST
Address: Care of Musical Courier, 113 W. 57th St., N. Y. C.

BELLE FORBES CUTTER
Soprano
Columbia Artist — Station WBBM

FLORENC WATKINS
Soprano — Radio Artist
Teacher of Artistic Singing
825 Orchestra Bldg., Chicago, Ill.

DONALD BELTZ
BARITONE
Radio—Opera—Concert
Address: NBC, 711 Fifth Avenue, New York City

ROSARIO BOURDON
CONDUCTOR

PAULINE HAGGARD
RADIO ARTIST AT THE PIANO
Address care of Musical Courier
113 West 57th St., New York

AGNES ANDERSON
CONTRALTO
RADIO ARTIST
Address care of Musical Courier, 113 West 57th St., N. Y.

YOLANDA NORRIS
SOPRANO—RADIO ARTIST
Address: 131 East 57th St., New York City

RUTH BODELL
SOPRANO
STAGE — RADIO
Address care of Musical Courier, 113 W. 57th St., N. Y.

HARALD HANSEN
Tenor
1416 Steinway Hall, New York

RAYMOND LEE
TENOR—Radio Artist
Address care of Musical Courier
113 West 57th Street New York

ADOLF SCHMID
CONDUCTOR—ARRANGER
C/o G. Schirmer, Inc., 3 E. 43rd St., New York

REX SHERIDAN
BARITONE
Radio—Concert Artist
Address care of Musical Courier, 113 W. 57th St., N. Y.

TITO CORAL
BARITONE
Stage—Radio—Concert
Address care of Musical Courier, 113 W. 57th St., N. Y.

THE HAVEN STUDIO
Radio Broadcasting Rehearsals
Criticism on Microphone Technic
157 W. 54th St., N. Y. C. Circle 7-3448-9178

JOHN FINK
TENOR

JACK PARKER
TENOR
Address: Musical Courier
113 West 57th St., N. Y.
Phone Oakwood 0057

JULES HERBUVEAUX
CONDUCTOR
Address
2522 Iroquois Road
Wilmette, Ill.

HAROLD SANFORD
CONDUCTOR
Address care of Musical Courier
113 West 57th St. New York

BALALAIKA ORCHESTRA
CHARLES BOBWIN
Address:
c/o Musical Courier
113 West 57th St.
New York City

LOUISE BRABANT
SOPRANO
Address care of
Musical Courier
220 So. Michigan
Ave., Chicago, Ill.

Paris Musical Activities

(*Continued from page 5*)

nition many times for his creative work as choreographist, but seldom has he been so captivating, either as dancer or librettist, as in Jeunesse, ballet by Lifar, music by P. O. Ferroud, created at the Paris Opéra. The argument, based on a scenario by André Coeuroy, is concerned with a girl and boy who, after various misunderstandings at a popular Mediterranean seaside resort, finally fall into each other's loving arms. The action is rapid, ultra-modern and extremely brilliant, and M. Ferroud's music, composed for symphony orchestra, admirably supplies characteristic rhythms and tunes for the terpsichoreans.

Serge Lifar is the personification of up-to-date *jeunesse*, and is the irresistible principal of proceedings. Mlle. Didion, as the enamoured miss, is a worthy partner to Lifar's cavortings. Suzanne Lorcia and Peretti were also remarked for their graceful movements.

MORE BALLETS

Spring and early summer in Parisian theatres and concert halls invariably bring flocks of dancers and ballet troupes to town. The latest arrivals are the Ballets Joos from Germany. The organization sprang into the local limelight last June when its ballet The Green Table won first prize at the International Danse Contest held in the Théâtre des Champs Elysées. Since then the company has been seen variously about town, including the Casino de Paris, and it is back in Paris again, giving a series of well attended performances at the Salle Pleyel.

Naturally enough, the *pièce de résistance* of the programs is the prize-winning Green Table, a choreographical sketch showing doings at Geneva, the ghastly effects of war and other allied disasters. Kurt Joos is the librettist, Fritz Cohen the composer of this *danse macabre*. La Grande Ville, libretto by Kurt Joos, music by Alexandre Tansman; Pavane pour une Infante defunte, choreography by Kurt Joos, music by Maurice Ravel; and Un Bal dans le Vieux Vienne, choreography by Kurt Joos, music by Joseph Lanner, arranged by Fritz Cohen, also figure in the series of six performances the Ballets Joos are giving and which lend variety, charm and finish to the evening. The principal dancers of the troupe, led by Kurt Joos are Mascha Lidolt, Elsa Kahl, Frieda Holst, Lisa Czobel, Lola Botka, Ruth Harris, Ernst Ultoff, Rudolf Pescht, Walter Wurg, Karl Bergeest, Heinz Rosen and Hans Zultig.

STRARAM ORCHESTRA

After a paschal rest, Walter Straram and his band gave a well-attended concert in the Théâtre des Champs Elysées. The program, with the exception of the prelude to Wagner's Meistersinger, was decidedly modern, composed of P. O. Ferroud's symphony in A, the first audition of Transparences (suite for orchestra by Jeanne Leleu), and of Eléonora, a symphonic poem by Marcel Mirouze.

Miss Leleu's Transparences quite won the audience. As the title suggests, it is music light as air and yet vibrant and warm. The suite is in three parts: L'arbre plein de chants, in which myriads of birds seem to be caroling their joy; Miroir d'eau, a sensuous bit of sonority; and Etincelles d'été a sparkling *scherzo*, full of surprising rhythms. Miss Leleu won the Rome Grand Prize in 1923, and is known for her songs, instrumental and orchestral works. While giving her music a gentle feminine touch, she nevertheless maintains a staunchly controlled attitude. Transparences is undoubtedly one of her finest compositions to date.

M. Mirouze's Eléonora, inspired by Edgar Allan Poe's poem, showed considerable skill and feeling for orchestration. It is carefully written and has promise.

LEVITZKI SCORES

Mischa Levitzki is a popular pianist in these parts. He played numerous engagements about town the past week or two, and following his appearance at the Paris Philharmonic Societie's concert, he scored as soloist (Beethoven's concerto in C minor) with the Colonne Orchestra, which was followed by a brilliant recital in the Salle Pleyel, at which he interpreted works by Liszt, Chopin, Bach, Beethoven, Schumann, Strauss, Scriabin, Dohnányi and Rubinstein. Levitzki's fine technic, tone, and sense of repose are distinctive, and be it modern or classical fare he presents, he always knows how to interest. His Salle Pleyel audience kept him busy with recalls and encores.

HEKKING CONCERT

Gerard Hekking, cellist, whose monthly concerts in his private theatre are attended by the capital's elite, gave a program enlisting the services of Alice Merckel (viola), Suzanne Postel (piano), Henry Merckel (violin) and Jean Doyen (piano). The bill of fare was trio in F, by Saint-Saëns; trio Sérénade, by Beethoven; Deux pieces pour violoncelle, by Schumann; Romance and Pipillons, by Fauré, in which Mr. Hekking was the applauded soloist; and, quartet in C minor, by Fauré. The list was brilliantly played and warmly approved by the large audience in attendance.

HASSELMANS DECORATED

Louis Hasselmans, conductor at the Metropolitan Opera House for eleven years, and an earnest propagandist of French opera in America, was recently made chevalier of the Legion of Honor in Paris. At a luncheon in Mr. Hasselmans' honor, to which came MM. Bret, Jacques Thibaud, Raoul Laparra, Henri Casadesus, Albert Carré, Jacques Rouché, Philippe Gaubert, Pierre Lalo, Marcel Ribiére Jean du Sault, Robert Brussel and Philippe Erlanger, M. Bollaert, director of Beaux-Arts, gave an address in which he cited Mr. Hasselmans' signal work and presented the conductor with this French honor.

Before Mr. Hasselmans went to the Metropolitan he was conductor at the Opéra-Comique, where he brought out Fauré's Pénelope and de Severac's Le Coeur du Moulin. In America he was the first to direct Debussy's Pélléas et Mélisande and Ravel's L'Heure Espagnole at the Metropolitan.

NEW MUSIC

The latest program of the Société Nationale, in which first auditions were given, brought the following compositions into prominence: Deux melodies—Perrine and Priere, for voice and piano, by G. Arnoux; third sonata for violin and piano, by Frederick Delius; two pieces for piano, by Maxime Dumoulin; Le Tombeau de Fauré, for flute and piano, by Henri Horne; and trio, for piano, violin and cello, by Helen Perkin. The artists who performed the various works were the Calvert Quartet; Claire Croiza, soprano; Helen Perkin, Jean Doven, Henri Horne, pianists; Marcel Movse and Roger Cortot, flutists, A. Mangeot, violinist and Maurice Eisenberg, cellist.

Yehudi Menuhin will play Elgar's concerto for violin and orchestra at a concert to be given by the Paris Symphony Orchestra in the Salle Pleyel, May 31. Sir Edward Elgar is conducting.

For the first time, a French artist was presented via Radio-Rome, namely, Marguerite Roesgen-Champion, noted harpsichordist, who played Haydn's concerto in F major, and one of her own compositions.

Concerts in Berlin

(*Continued from page 8*)

seductive mould, hence the scenes of temptation failed in a measure to convince.

Dusolina Giannini made three guest appearances at the Staatsoper last week as Leonora, in La Forza del Destino, as Butterfly and as Santuzza. This reviewer witnessed only the first of these three performances (in each of which the soprano sang her role in Italian). She drew a vast audience, and as Berlin frankly confesses that it knows few finer singers in the world today, the soprano was certain in advance of the ovations she received.

The last concert of Erich Kleiber's series with the Berlin Philharmonic on April 19 took the shape of a Wagner memorial program. Wagner concerts as they are known in Austria do not exist here and German critics look upon it as a sign of French musical backwardness that such concerts are still relished in Paris (it seems not to be known that they flourish like bay trees in so benighted a community as New York). At any rate, Mr. Kleiber offered a program reasonably aloof from the beaten track. It consisted of the early Columbus overture, with its premonitions of the Flying Dutchman and the Rheingold; the C major symphony, which is interesting but unimportant; the Wesendonck songs, done with a fine grasp of their spirit by Maria Müller (whom Berlin idolizes but nowadays never hears because of the lady's prohibitive financial exactions); and the Tannhäuser overture. Mr. Kleiber gave admirable readings of the symphony and the Columbus music. But the very excellence of the performance demonstrated how much inferior to his youthful operas like Die Hochzeit, Die Feen and Das Liebesverbot are Wagner's early essays at instrumental music.

Artur Schnabel triumphantly completed his series of Beethoven sonata recitals on April 26, and the audience, overwhelmed by the loftiness and beauty of his op. 111, recalled him numberless times, seemingly unwilling to take leave of him.

Ruth Posselt, who is not wholly a stranger here, gave her second violin recital of the season at the Bechstein Saal last week. There was much to admire in the earnestness, the taste and the warm tonal beauty of her playing, which was at its best in the Vitali Chaconne and the Paganini concerto.

HERBERT F. PEYSER.

Hilger Trio Tour Middle West

The Hilger Trio played at the University of Kansas auditorium, Lawrence, May 12, during Music Festival Week. Ensemble numbers on their program were a trio composed by Henry Hadley for the Hilgers, Passacaglia for violin and cello (Handel), and the allegro from Brahms' double concerto for the same combination. Maria Hilger, violinist, played Sarasate's Fantasie on Faust, and Elsa, the cellist, was heard in Tschaikowsky's Rococo Variations. The three Hilgers have been appearing in Middle West concerts since April 21 and are being reëngaged for next season.

SINGS IN UNIQUE CONCERT

AGNES DAVIS,

soprano, sang the Immolation Scene from Götterdämmerung in the recent experimental concerts given by the Philadelphia Orchestra and the Bell Telephone Company under Leopold Stokowski's direction. A recording is being made of Miss Davis and the orchestra in this number. The soprano, a student at the Curtis Institute of Music under Emilio de Gogorza, was first prize winner of the Atwater Kent national radio contest a few years ago. On May 6, she was soloist with the Fortnightly Club in the Academy of Music, Philadelphia. (Photo by Albert Petersen.)

Musicales

(*Continued from page 23*)

at Cannes, and Bathing Beauty and Tennis Girl, all mimed with appropriate and interesting choreography. Mary Campbell was at the piano for Mr. Shawn and his dancers.

M. L. S.

* * *

Edwin Hughes in Lecture-Recital

Edwin Hughes gave a lecture-recital for the New York Music Teachers Guild, at Steinway Hall, New York, on May 10. His subject was Teaching Material for Young Pianists, but his remarks were confined to repertoire rather than to technical studies. Mr. Hughes is especially well qualified to give such a lecture, as he is the author of The Master Series for the Young. He told his audience that some years ago he came to the conclusion that many of the famous composers of the past wrote compositions for the earlier grades but that they are not known to teachers generally or are more or less neglected. He found so many pieces of Grieg to be delightful teaching material as far as phrasing, touch qualities, expressiveness and rhythm are concerned, that he mentioned the matter to the late O. G. Sonneck, and asked if it would not be feasible to get out a volume of the easier Grieg numbers. Mr. Sonneck told him, said Mr. Hughes, that while he was looking up the Grieg pieces to also consider some of the other composers. The pianist set about the task and was amazed to find what a wealth of children's pieces the great composers had written. The result of his research is The Master Series for the Young, which includes twelve volumes of the eminent composers who have written for the piano—Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Chopin, Grieg and Tschaikowsky.

Mr. Hughes told his audience that some of the composers had to be omitted because they did not write enough suitable pieces for children. Some of them wrote one or two pieces, but not enough to make up a volume of thirty pages.

In the Master Series Mr. Hughes strives to develop the taste of children in music just as it is developed in literature. The pieces in his books are simple but they gradually lead to an appreciation of good music. Mr. Hughes said the series contains only music either written by the composer himself for the piano or transcribed by him, but that most of the compositions were actually written as piano compositions. As some of the pieces were too long for his purpose Mr. Hughes used excerpts from them. However, most of the compositions are exactly as they stood in the original.

Mr. Hughes illustrated his lecture by playing pieces from the various volumes. In his talk he gave many helpful hints to teachers regarding the kind of pieces children like. Some of his best points were put over through humorous anecdotes. G. N.

The lowest price in fourteen years, and three years to complete payments for a STEINWAY GRAND

A CHILD who grows up knowing and loving music . . . aware of the beauty of Chopin, the brilliance of Ravel, the strange sharp rhythms of Gershwin . . . that child will have a share, *always*, in the whole, delightful world of art.

And if he learns the literature of the piano at a Steinway he will hear music with a depth and sonority beyond even the dreams of most of the composers who wrote for that instrument. For the Steinway dates from 1853 . . . four years after the death of Chopin . . . and Liszt was the first composer and the first virtuoso to have the advantage of an instrument so rich in tone, and so resonant.

Now, the price of a Steinway Grand is lower than it has been in *fourteen years*—$1175, with payment extended over three years.

And there is no essential difference, except in size, between this $1175 piano and the most expensive concert grands. All piano sizes are reduced or increased from a basic scale; the Steinway basic scale is, and always has been, in the home-grand size. Steinway & Sons, Steinway Hall, 109 W. 57th St. (between 6th and 7th Aves.), New York City.

$117.50 down

Balance in three years

•

✔ *We have at present a number of excellent used Steinway Grands at most attractive prices.*

THE INSTRUMENT OF THE IMMORTALS

Music Notes From Coast to Coast

AKRON, O.—Many musical organizations of Akron have presented their final programs, with no announcements made of future plans for continued musical activities. The music outlook as it stands now in Akron, does not hold much promise. It is to be hoped, seriously, that conditions making for future uncertainty will have cleared before long, and that concert-goers will soon hear good news of a kind to make them anticipate a fall season of music.

The Akron Symphony Orchestra gave its last concert at Akron Armory early in May. This orchestra has been doing excellent work under the direction of Francesco De Leone, known for his opera Alglala.

The Tuesday Musical Club closed its series for the season with the appearance of the Orpheus Male Chorus, under the leadership of Charles D. Dawe. This concert was also given at the Armory on May 2.

The Friends of Music Society gave a program in commemoration of the Brahms centenary. Prof. Elmer E. Ende of Akron University gave a talk on the life and works of the composer. Members of the society played Brahms' compositions during a musical program.

Akron Liedertafel is making preparations for the Saengerfest to take place in Akron the early part of June. Many thousand people are expected and a concert will be given at the Armory.

The Akron Civic Music Association under the leadership of Alfred Herberich, president, will announce fall plans in the near future.

K. S. L.

BUFFALO, N. Y.—Brahms' German Requiem was given a praiseworthy performance in St. Paul's Cathedral, which was packed to the doors with attentive listeners, deeply impressed with its presentation. A chorus of 100, including the choir of St. Paul's Cathedral, trained by De Witt C. Garretson; the First Presbyterian Church, under Clara Foss Wallace; and St. John's Episcopal Church, directed by Robert Hufstader, in conjunction with an auxiliary chorus. Florence Ralston, soprano and Harold Ames, baritone, of First Presbyterian choir, were soloists for the occasion, singing with authority and artistic style. The choruses were presented with fine tonal effect and excellent response to Mr. Hufstader, to whom credit is due for the success of the undertaking. Mr. Garretson, at the organ, deserved his share of commendation in this outstanding musical event.

The last in the second series of "pop" concerts was held at Elmwood Music Hall, attracting the usual large audience which thoroughly enjoyed the varied program. At a previous concert, the Buffalo Orpheus, under the direction of William Breach, sang a group of selections. The Buffalo Civic Music Committee (Dr. Frans Visser't Hooft, chairman) has received many requests for a continuance of these concerts, and also for a summer series. The orchestra, under the leadership of John Ingram, has given excellent performances of classic and semi-popular selections appealing to all tastes, and the audiences have been gratifyingly appreciative.

The Buffalo Children's Festival chorus of 1,200 voices (Mr. Breach, conductor), solo voices and orchestra, were presented by the Civic Music Committee in its first annual spring festival at Elmwood Music Hall. The children participated in Pierné's The Children at Bethlehem, with orchestral accompaniment, in highly commendable manner, singing from memory with excellent effect. The soloists were Emilie Hallock, Geraldine Ulrich, Isabel Tardif, Audrey Ely, Elvira Ruppel, Edward Manguso and Richard Siebold, all of whom brought musical intelligence and good voices to their designated parts. Ruth Ashley Smith, as narrator, impressed in her readings.

The second half of the program—a Brahms centenary memorial—was given by the Buffalo Civic Orchestra (Mr. Ingram, conductor). The list held third symphony op. 90, Tragic Overture op. 81, and the Academic Festival Overture op. 80, bringing the concert to a brilliant close.

Credit is due Mrs. Breach as chorus accompanist, and the following assistant teachers, in the preparation of the school children: Misses Wiley, Blakeslee, Schorr, Casey, Hadida, Stratton, Malone, Waring, Birtwistle, Repp and Schwob.

L. H. M.

CALGARY, CAN.—Apropos of the Easter season, many delightful arrangements for Easter music were made. Under the leadership of Glyndwr Jones, Wesley United Church choir presented Dvorák's Stabat Mater. At St. Stephen's Anglican Church the English version of Handel's St. John's Passion, first published in 1932, was given under the direction of Thomas Jenkins, Mus. Bac. Clifford Higgin conducted his own oratorio, Calvary, at Knox United Church. The choir was supported by the Calgary Philharmonic Orchestral Society.

The third and final Aeolian Concert of the Mount Royal College Conservatory of Music was given on April 13. The director was P. L. Newcombe. The outstanding numbers on this program were Bach's Brandenberg Concerto No. 5 and Schubert's trio in B flat. The artists assisting were Jean Cotton, pianist; Jascha Galperin, violinist; Maurice Gill, flutist; and Peter Kirkpatrick, tenor.

Under the vigorous baton of Conductor Grigori Garbovitsky, the final concert of the present season of the Calgary Symphony Orchestra was presented. Mozart was represented by the overture to The Magic Flute and the G minor symphony. Serenade for strings (Tschaikowsky), Invitation to the Waltz (Weber), and Les Preludes (Liszt) completed the program. Mary Makar, student soloist, was heard in Max Bruch's G minor violin concerto. Dorothy Hockey, soprano, contributed Mimi's song from La Boheme and an Italian folk song.

Ida Grant Monroe, soprano and Jean de Rimanoczy, violinist, were the soloists for the last afternoon program of the Calgary Women's Musical Club, April 26, in the Palliser Hotel ballroom.

F. D. F.

SEATTLE, WASH.—The sensation of the spring musical season here was the appearance of Yehudi Menuhin, April 18. His concert was the last of a most successful series sponsored this year by the Associated Women Students of the University of Washington.

Lyle McMullen, pianist from the studio of Paul Pierre McNeely, was heard in an excellent recital, April 23 at the Olympic. Mr. McMullen is one of the younger pianists of the city who has attracted merited attention for his clean-cut technic and virility of performance.

Three choral concerts last month showed distinctly that Seattle is choral-minded. The Norwegian Male Chorus (Rudolf Moller, conductor) combined with the Svea Male Choir (C. H. Sutherland, director) to give an interesting program at Meany Hall, April 21. The Arion Society, led by the young Swiss Walter Aklin, sang a recital April 22, devoted largely to the works of the German masters. April 25, under the direction of Arville Belstad, the Seattle Orpheon Society closed its season with a musicale at Plymouth Church.

The third of the season's series of four concerts sponsored by the Western Concert Artists League was presented April 9. Edith Nordstrom, pianist, George Kirchner, cellist, Florence Beeler, contralto and Helen Louise Oles, accompanist, were featured.

Pearl McDonald introduced a number of her piano students in recital, April 30.

Magnus N. Petersen offered his vocal ensemble in an Evening of Song at the Women's University Club April 11. They were assisted by several soloists from Mr. Petersen's vocal studios.

Edith Kendall Williams, violinist and member of the Cornish School faculty, was heard in recital at the Cornish Little Theatre, April 28. Her playing disclosed delightful clarity of technic, combined with excellent tone quality, and won the enthusiastic appreciation of her audience. Marthe Poncy was the accompanist.

J. H.

WHITE PLAINS, N. Y.—The Westchester Chamber Music Society closed its first season on April 23 with the Marianne Kneisel Quartet as guests. Following the latter's playing of the Beethoven quartet in C minor, op. 18 No. 4, Miss Kneisel led the society in a "multiple" performance of the same work. A surprise addition to the program was Bach's two-violin concerto, played by Miss Kneisel and Miss Wolfe, Dr. Rehman leading the orchestra in the accompaniment.

The competitions for choral singing held under the auspices of the Westchester County Recreation Commission, provided an interesting evening on April 27 and showed remarkable progress in the Westchester choral work. Eminent authorities acted as judges. Winners in the mixed chorus group of fifty and of the women's chorus were, respectively, the White Plains Choral Society and the Contemporary Singers of White Plains, both directed by Caroline Beeson Fry. The latter group also scored the highest number of points in the entire competition, thus giving them the honor of having a number on the festival program on May 19. Other winners were the Male Glee Club of Yonkers (directed by Clifford E. Dinsmore) and the Chester Hill Methodist Episcopal Church Choir (under Edgar Fowlston) in the mixed choir and boys' choir.

The White Plains Symphony Orchestra elicited much praise for its fine concert of April 29, under the direction of Louis Green. Of special interest was the Grainger number, Harvest Time in Sweden. Thurema Sokol, guest artist, was warmly applauded for her effective harp solos. In a lovely Ravel number she had the excellent assistance of Leonice Hunnewell at the piano.

The Westchester County Junior Music Festival, preceding the annual music festival by one week, took place May 11, and 12. On Thursday a high school chorus of 1,400 and orchestra of 250, and on Friday a junior chorus of 2,200 and high school band of 150 gave programs of high calibre, both as to content and performance. They were under the direction of Victor L. F. Rebmann, with F. Colwell Conklin, J. Dale Diehl, Irving R. Cheyette and Edwin M. Steckel, associates; Clifford E. Dinsmore, accompanist, and Bernard B. Nye, organist. Ernest Schelling was guest conductor for the high school orchestra Thursday night, and Edwin Franko Goldman for the band on Friday. Both were most enthusiastically received and were presented with books containing the names of the children.

E. H.

Reserved for

B. GAGLIANO
TEACHER of SINGING
COACHING and REPERTOIRE
8 West 76th Street New York City

Reserved for

CLAUDE GONVIERRE
ACCOMPANIST and COACH
117 WEST 58th STREET NEW YORK CITY

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

FRANCOIS LANG
PIANIST—In Europe 1933-1934
Léon Delort, Manager, 252 Fbg. St. Honore, Paris.

VIRGIL FOX American Organist
178, Boulevard Malesherbes
Paris (XVII), France

GERARD HEKKING
VIOLONCELLIST
Concertizing in Europe 1933-34. Pupils accepted.
19, rue Ampère, Paris Tel.: Wagram 32-13

VIOLA MITCHELL
VIOLINIST
IN EUROPE 1933-1934

FRANCESCO MERLI
TENOR—SAN FRANCISCO OPERA
Columbia Records

OLGA CARA
INTERNATIONAL TEACHER OF PIANO
French Translator of Modern Piano Playing by Gieseking
Studio: 128, rue La Boetie, Paris, France
Phone: Balzac 26.80

IVOR NEWTON
ACCOMPANIST AND COACH—Associated as Accompanist with Chaliapin, Tetrazzini, Calve, Melba, Gerhardt, Claire Dux, Matzenauer, Supervia, D'Alvarez, Richard Crooks, John Charles Thomas, Schorr, Melchior, Ysaye, Morini, and Casals.
Studio: 93 Cornwall Gardens, London, S. W. 7, England

WILLIAM CLARK
AMERICAN TENOR
Now Singing in Italy
OPERA—CONCERTS
Address:
Fascist Agency of the Spectacle, Ugo Foscola 2, Milan

MABEL LANDER
PIANOFORTE SCHOOL
LESCHETIZKY METHOD
67 Baker Street, London, W. 1.

JOSÉ FIGUEROA
Violinist, Teacher at the Ecole Normale
Private Lessons
Address 110 Boulevard Malesherbes, Paris (17), France

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

WINSLOW CHENEY
CONCERT ORGANIST
6 rue de Chatillon
Paris XIV

EISENBERG
VIOLONCELLIST
Europe 1932-1933
Management: Kiesgen & Ysaye, 252 Fbg. St. Honoré, Paris

ELSA KAREN CORTOT METHOD
Pianist-Teacher
MYRA HESS: "I have been much impressed by Elsa Karen's remarkable gift for teaching."
29 Lansdowne Road, London, W. 11

R. von WARLICH
LIEDER
VOICE PRODUCTION
CONCERT AND OPERA REPERTOIRE
Artists' Summer Class: July, August, September
73, rue des Vignes, Paris (XVI)
Telephone: Auteuil 50.81

Covent Garden Season Opens

(*Continued from page 5*)

down *en masse* to a more or less sumptuous meal. The Music Club, nearly two hundred strong, merely followed tradition in honoring Bruno Walter thus. Elgar, the Nestor of English music, was to have presided; Beecham, its Puck, took his place when Nestor was taken ill.

The air was charged with electricity, for everyone knew that Walter's career in Germany had recently been cut short by the rude hand of politics. It was feared that someone might make a political *faux pas.* But that is where the English excel.

Said Beecham Puck: "The thought that I want you to take away from here (and this is a hint to any speaker who may come after me) is that musically this country owes to Germany a tremendous debt of gratitude." He recounted the names of the men who raised "half-civilized" England to the point where it boasted of a vigorous musical life—Hallé, Manns, Richter, etc., etc., etc. "And in this line of great musicians there is none other who is more distinguished, more welcome, more beloved—I might even say *so* beloved—as our great good friend Bruno Walter (thunderous applause). We thank Germany from the depth of our hearts for sending us Bruno Walter."

Neat, as you might say, and richly fine reading for Germans of all shades. Walter, more serious—even pessimistic—said that possibly Spengler was right, and the downfall of the Occident was at hand. "If it is our Götterdämmerung, then we musicians must stand steadfast, and as the flames rise about our Walhalla, keep the faith, and love in our hearts for our fellow men." For music is the message of love; music and good will are inseparable. Alfred Kalisch, the president of the Music Club, was responsible for this remarkable demonstration and his years of effort in cultivating the social side of English musical life were duly lauded on this occasion.

RACHMANINOFF COMPOSES

Rachmaninoff and Edwin Fischer have been the two visiting pianists of the week. The popular Russian filled the Queen's Hall to the last seat, and his personality exerted its usual spell. Bach and Mendelssohn transcribed by Rachmaninoff, a theme from Corelli's Folia, varied by Rachmaninoff, two preludes written by Rachmaninoff constituted the business of the day, and none of it was exciting. In Beethoven's Appassionata (why always the Appassionata?), too, the composer Rachmaninoff was in evidence (to the delight of some and disgust of others), but in the Weber-Tausig Invitation to the Dance the hyphen was on the other foot. It brought the house down, as might be expected.

Fischer, a blond Swiss of the leonine type, often hailed as d'Albert's successor, really deserves better. He devoured the E flat Beethoven and B flat Brahms concertos at one session and looked ready for more. Harty conducted, and the musical temperature was high.

Virgil Fox, youthful American organist, showed his English colleagues a thing or two when he tackled Bach, Schumann and Franck at the concert organ of the Kingsway Hall. His technic is prodigious and his approach to Bach shows independence and character. His precision, brilliance and subtlety in registration caused the unanimous praise of the local scribes.

SENTIMENT AND SATIRE

Few people know that Bruno Walter composes. Clara Evelyn, a charming lady who sings to her own accompaniment, included two songs from his pen, whose derivation might be described as Mahler out of Wolf, in a recital of "songs of sentiment and satire." Sentiment won, the satire being in the familiar form of parodies on Mary Had a Little Lamb and the like (perpetrated in a weaker moment by Herbert Hughes). Technically, there was much *jeux perlé* on the piano with voice obbligato. Singers who like their rhythmic independence (as most of them do, bless 'em), should follow Miss Evelyn's example and play their own accompaniments.

Free and easy rhythm, again, would be the downfall of Miulan Naiwi, a dusky Hawaiian miss, if besides Brahms and Mozart she did not sing the songs of her own country, to her own ukulele accompaniment. Her voice is decidedly seductive. Laelia Finneberg, hailing from Ireland despite her Norse patronymic, has more than a beautiful voice. Accompanied by Ivor Newton, she sang the sixth recital of the London Lieder Club and struck the bull's-eye with such things as Strauss's Kling! and Pfitzner's Ich fürcht nicht Gespenster.

Rafaelo Diaz, Singer and Impresario

Rafaelo Diaz fills the double role of singer and impresario. The Metropolitan Opera tenor, who gives recitals each year at Bar Harbor, Newport, Palm Beach, South and East Hampton, has a large social following. This coterie, which includes people of prominence from social and musical circles, formed a substantial nucleus for the concert course at the Waldorf-Astoria, New York, which Mr. Diaz inaugurated two years ago, a series that now has its place among the established features of the music season.

Mr. Diaz conceived the idea of presenting something new in the way of a concert course, choosing the artists himself, arranging their programs and supervising the costumes and scenic and lighting effects. Some of his subscribers caught Mr. Diaz' own enthusiasm so that it was not unusual for a friend to lend him a $35,000 tapestry for one setting or a valuable antique for another. The directors of the Waldorf-Astoria also did their part in creating the desired atmosphere.

"If more people knew the great help and interest the management of the hotel has shown in any event given at the Waldorf," said Mr. Diaz, "I am certain more young artists would give concerts there in a setting that would enhance their talent and please their audience. Nothing is left undone at this hotel to give every possible service to the patrons. I cannot praise the directors too much for their whole-hearted coöperation which has helped to put over my series so successfully."

For the first course, Mr. Diaz brought his subscribers Frieda Hempel in her Jenny Lind program, assisted by Lucienne Radisse, French cellist. Then came the Beggar's Opera; Ruth St. Denis and Ted Shawn in dances of the eighteenth century; Escudero and assisting artists in a Spanish program with Clarita Sanchez, Mexican soprano; the Don Cossack Choir and Koner, dancer, to offer Russian entertainment; the Salzedo Harp Ensemble with Thalia Sabanieva, soprano of the Metropolitan Opera Company, in a Colonial concert; and an afternoon of Oriental flavor, with Queena Mario, Marie von Essen and Mr. Diaz in excerpts from L'Oracolo and Madam Butterfly, assisted by Nimura, Japanese dancer.

Last season's series followed the same pattern. Claudia Muzio and the Sinfonietta of New York initiated the events, followed by John Charles Thomas and Rosa Low; the Wiener Saengerknaben and Mildred Dilling, harpist; Frances Alda, Fray and Braggiotti; Shan Kar and his company; and Conchita Supervia and Echaniz. The 1933-34 series fall on the first and second Tuesdays in November, December and January.

Meanwhile, the career of Diaz, the tenor, has continued with his customary round of concert and radio appearances. This summer he will sing his usual recitals in private homes. V.

"Chigiana" Musical Academy to Hold Summer Courses

The summer courses of the "Chigiana" Musical Academy, Siena, Italy, will extend from July 3 to September 10. The academy is situated in the Palazzo Chigi Saracini, a fine example of Italian Gothic architecture of the fourteenth century. The edifice includes a concert hall capable of seating 500. Features of its equipment are one of the finest musical libraries in Italy, many precious Italian art works and a collection of ancient musical instruments which contains violins and cellos by Stradivarius, Guarnieri, Balestrieri and others.

The curriculum offers instruction in opera, cello, piano, composition, organ, harp, violin, singing, musical scores and accompaniment, and the masters are Gemma Bellincioni, Arturo Bonucci, Alfredo Casella, Vito Frazzi, Fernando Germani, Ada Sassoli Ruata, Arrigo Serato, Giulia Varese Boccabadati and Adolfo Baruti. Foreign students are admitted upon passing prescribed examinations, and those accepted are entitled to a gratuitous passport visa. The academy is identified with the Italian Inter-University Institute and is approved by the head of the Italian Government.

Frank Bibb to Teach at Peabody This Summer

Frank Bibb, vocal pedagogue and coach, has been engaged as a member of the Summer School faculty of the Peabody Conservatory of Music, Baltimore, Md. The summer session will open for a period of six weeks on June 19 and close July 29.

Mr. Bibb, an eminent vocal instructor has toured as artist-accompanist with several prominent artists. Of late he has concentrated his attention upon coaching and teaching. Possessing a wide repertoire of song literature in various languages, he is especially equipped to assist advanced singers in preparation for concert, opera, or oratorio. Many of his pupils hold prominent places in the concert, operatic and radio fields, among them Bettina Hall and her sister Natalie, and Virginia Fox. Also there are George Morgan, concert artist; Harald Hansen, operatic and radio tenor, Frances King of the Vagabond King company, Amund Sjovik, of the San Carlo Opera Company and Edward O'Brien, concert tenor.

FRANK BIBB

The artist faculty at the Peabody Summer School will include Austin Conradi and Pasquale Tallarico in the piano department; J. C. van Hulsteyn in violin; Louise Robert in organ; and Howard R. Thatcher in harmony and composition.

Aborn Presents Two Operettas

The sprightly sequence of Gilbert and Sullivan operettas which Milton Aborn is presenting at the St. James Theatre, New York, had for its third offering a double bill—Trial by Jury and H.M.S. Pinafore—which opened May 8. These two perennial favorites were given with a dash and vivacity quite in the sparkling Gilbert and Sullivan tradition. The score was tunefully and effectively mounted, both as to solo and ensemble numbers, and Mr. Aborn's players have the breath and enunciatory skill to make the fast-tripping lines clear and understandable. Ruth Altman, singing with pure tone and looking appropriately fetching, was featured as both the Plaintiff in Trial by Jury and as Josephine in Pinafore. The other parts were taken by Frank Moulan, Frederic Persson, Roy Cropper, Allen Waterous, William Danforth, Vera Ross, Laura Ferguson, Ramon Perez and Royce Perez. J. V.

Many American Songs Introduced by Ethel Luening

During the past few years Ethel Luening has sung sixty first performances of songs by contemporary composers. These include some with orchestral accompaniment and others with chamber music settings. Among the auspices under which these songs have been introduced were Pro Musica, League of Composers, Copland-Sessions Concerts and Polyhymnia Society in New York; American Composers Concerts in Rochester, N. Y.; the Pacific Musical Society in San Francisco, and the American Opera Society in Chicago. The list of composers represented includes Theodore Stearns, Louis Horst, Leo Sowerby, Rowland Leach, Frank Patterson, Ernst Bacon, Carl Bricken, Albert Elkus, Otto Luening, Isador Citkowitz, and Evelyn Berckman.

PAUL KAUL & SON
VIOLIN MAKERS
Old Instruments Restored
Kaul violins played and endorsed by famed internationally known virtuosos—Lucien Capet, Georges Enesco, and others.
50 rue de Rome, Paris, France

HOWARD-JONES:SAMMONS
SCHOOL OF MUSIC
Training on original lines by these two famous concert virtuosi. Apply Secretary, Wigmore Hall, London, W. 1.

MARGHERITA RINGO
American Dramatic Soprano
PRIMA DONNA
San Carlo (Naples) and other Leading Italian Opera Houses
Agency Ferone, Milan

TENOR **FRANCO FORESTA-HAYEK**
NOW IN EUROPE
Address
La Scala, Milan

FRANCA SOMIGLI
American Soprano
heard in best Italian Seasons

DELLA BENNI
NOW SINGING IN ITALY
Address
Hotel Diana, Milan

Studio Notes

HELEN CHASE

Frequently Helen Chase sets aside an afternoon for her professional pupils to rehearse their programs or roles. One of these musicales occurred recently.

Clyde Kelly, young baritone, now appearing in Music in the Air, and the 1933 Atwater Kent winner, was heard in several numbers which revealed the excellent quality of his voice and intelligent use of it. Vera Gorski has a contralto voice of wide range and power, coupled with temperament and clarity of diction. Another baritone of the afternoon was Ralph McDowell, actively engaged in church and concert work, and a member of the cast of Charles Wagner's Boccaccio. His voice has a fine quality and is used with taste. Lolita Savini, recently returned from a Boston concert, and now rehearsing for an operetta, gave several songs and with James Landi, tenor, sang and acted excerpts from Carmen. This music showed the warmth and loveliness of her voice, and a definite flair for the operatic stage. Mr. Landi, remembered from the leading role in The Chocolate Soldier in the Little Theatre Opera Company's performance at the Heckscher Theatre, New York, did good singing. At present he is a soloist at St. Ann's Church in Brooklyn and is frequently heard over the air.

Such afternoons are of benefit to the singers. Especially in the work of the opera class there is opportunity to rehearse the action of the operas. Miss Chase is well equipped to conduct these classes, for she was associated with the late Oscar Saenger's opera classes in New York and Chicago and also with Jacques Coini in New York. V.

BESSIE BOWIE

Bessie Bowie's artist pupils have been fulfilling the following engagements:

Lillian Wilson is soprano soloist at Carmel Presbyterian Church, Edge Hill, Pa. She is also vocalist of the Old York Road String Club and of the Women's Trio. Her recent appearances have been: recital at Oak Lane Review Club, Oak Lane, Pa.; Blue Bell Civic Club, Blue Bell, Pa.; with the Women's Trio, Kiwanis Club, Holboro, Pa.; with the Women's Trio in vaudeville at St. David's Auditorium, Willow Grove, Pa.; April 21, at the Women's Civic Club, Willow Grove, Pa., with Old York Road String Club; May 3 with the Women's Trio, Willow Club High School, Willow Grove, Pa. The last week in May she is to sing the soprano part in Trial by Jury (Gilbert and Sullivan) at the Carmel Presbyterian Church, Edge Hill, Pa.

Regina Glanhoff's appearances were: Theatre Assembly, Hotel Astor, New York City; Fine Arts Club, Hotel Astor, New York City; Entre Nous Club, Hotel Astor, New York City; Maternity Aid Society, Eastern Star; Inter-American Group, Roerich Museum; April 12 over station WEVD for the Inter-American Group; April 30 in recital at the Roerich Museum, New York.

Beatrice Mack sang the role of Fleurette in Offenbach's The Rose of Auvergne at the Gamut Club Lark, New York City.

FRANTZ PROSCHOWSKI

Marie Healy, coloratura soprano (assisted at the piano by Elmer Zoller), gave a recital at the Three Arts Club, New York City, on April 25. Her program comprised songs by Donaudy, Mozart, Hahn, Fourdrain, Dell'Acqua, Blech, Thomas, Liza Lehmann and La Forge. Miss Healy, a Proschowski artist, has a naturally lovely voice which she uses skillfully. She is gifted as an interpreter and has a charm of personality that is an added asset. Her first group was nicely done but the singer showed nervousness. Her second one (Hahn and Fourdrain) was much enjoyed, Si mes Vers avaient des Ailles being especially well interpreted, with beautiful *pianissimo* tones. Chanson Provencal had admirable vocal technic. The group of Kinderlieder by Leo Blech particularly fits Miss Healy's abilities. Several encores were enthusiastically demanded by the audience. V.

GERARD HEKKING

Gerard Hekking, in addition to holding classes for advanced cello pupils at the Paris Conservatory, teaches privately and tours Europe annually in concert. During the past season he has played extensively throughout France, was soloist with various Paris orchestras and the Concertgebouw of Amsterdam, and fulfilled engagements in Switzerland. The yearly concert courses of chamber music which M. Hekking gives in Paris are a feature of the musical season there. They take place the last Thursday of each month from October to June, and M. Hekking appears as soloist and ensemble player, also presenting many of his advanced students as well as vocalists and instrumentalists. Little known works of the old composers such as Rameau, Lully, Lotti, Sammaritini and others figure on the programs.

Among the prominent cellists who have studied with M. Hekking are Hans Van Goudoever, one time member of the Concertgebouw Orchestra, now conductor of the Utrecht Symphony. Carl Leuven Bomkamp, another Dutch pupil, also started his career in the Concertgebouw Orchestra. Jean Curan, who studied with M. Hekking at the Paris Conservatory, as did Paul Tortellier, are prominent soloists in France and the Colonies. Other Hekking pupils include Otto Lutzhoft, Bohns Heran and Amilio Werschuyl.

LA FORGE-BERÚMEN

Artist students of Frank La Forge and Ernesto Berúmen are active in radio. Elizabeth Andres, contralto and Jerry Mirate, pianist, presented a program over WEVD, April 29. Orsala Pucciarelli, coloratura soprano, and Mr. Mirate appeared over the same station the following week. Miss Pucciarelli has a voice of wide range, extending to F in alt and of good volume and color. The usual weekly La Forge-Berúmen Hour was heard over WABC, May 4, presenting Ruth Ebbs, soprano and Harold Dart, pianist. Miss Ebbs revealed tones of expressiveness and fresh quality. Mr. Dart played with his usual brilliance and agility. S.

SUSAN S. BOICE

Artists from the studio of Susan S. Boice of New York are frequently heard in concert, radio and church work. Among the radio singers are Marie Doscou, Greek coloratura soprano, who broadcasts Sunday evenings from WPCH; Emma Reinhart, lyric soprano, Wednesdays and Saturdays, WPCH; Margaret MacLaren, soprano, aged thirteen years, Children's Hour, WJZ, and The Lady Next Door, NBC network; Emily Rappleyea, contralto and Dudley Brewer, tenor, are heard from Radio City; Walter Saron, tenor, on the Melody Hour. Appearing as soloists on various programs were Miss Doscou, who sang at the Platom School, and the Washington Heights Greek Cathedral, for a tea at the Colgate residence, and in a musicale at the St. Moritz Hotel, New York; Merran Reader, soprano soloist of the Willets Avenue M. E. Church, Brooklyn, appeared in joint recital with Paula Mayo, diseuse, at the Baptist Home, Riverdale, N. Y., in recital at the Y. W. C. A., and in Sunday programs at the Bowery Y. M. C. A.; Emma Reinhart, for the Y. W. C. A. and at the March Tea, Far Rockaway, N. Y.; Helen Bergen, soprano, is soloist at the M. E. Church, Chatham, N. J.; Margaret MacLaren, gave concerts in Philadelphia, Brooklyn and New York, specializing in Scotch songs.

FIQUÉ STUDIOS

A recital by piano, violin and vocal students, at the Fiqué Studios, Brooklyn, N. Y., May 6, interested an appreciative gathering, beginning with a performance of three pianists—Mmes. Shirley, Hill and Rodick—at one piano of the Rakoczy Hungarian March. Harry Maraynes, violinist, is talented, as shown in Drigo and Beethoven pieces, accompanied by Claire Maraynes. Alice Featherstonhaugh sang old-time and modern songs in costume, and was applauded for her clear enunciation. Claire Maraynes showed pianistic ability and Renia Spainer was well received in Polish songs. Mrs. Hill's sensitive performance of two Chopin waltzes brought her well deserved applause; she also sang an operatic aria, Cowen's The Swallows, and La Reveil (Wekerlin), in which her coloratura technic was conspicuous. Beatrice Rodick, composer-pianist, displayed considerable originality in her nocturne and waltz for piano, which she played excellently. Ruth Sattler's voice has improved greatly in power and range as was proved in Grieg's descriptive Autumn to Spring. Alice Ratiner, pianist, played well, and the program closed with Arensky's waltz for two pianos, performed climactically by Edward Schoeneman and his teacher. Mrs. Fiqué played the accompaniments of the vocal solos.

F. W. R.

LAWRENCE BERGÈRE

Lawrence Bergère presented two of his vocal pupils on April 29 in a musicale at his New York studio. Winifred Caterson sang with clarity of tone, her interpretations denoting sensitive musicianship. Martin Rypins, who possesses a deep voice of unusual quality, was deservedly applauded. Katherine Andino, violinist, also appeared and was especially effective in the Serenade (Pierne) which she had to repeat. John Rebarer, guest pianist, played Ballade in A flat (Chopin) with verve and added the Revolutionary Etude. Mme. Bergère, who plays for all the pupils, was of inestimable assistance on this occasion. The studio was filled to capacity. F. W. R.

MRS. GEORGE CASTELLE

Elsa Baklor, artist pupil of Mrs. George Castelle of Baltimore, Md., and a member of the music staff of WBAL, has been invited to sing before the next meeting of the United States Chamber of Commerce. Miss Baklor recently returned from a concert tour

(*Continued on page* 30)

GADSKI OPERA SCHOOL
Under the direction of CHARLOTTE GADSKI-BUSCH
INSTRUCTION IN VOCAL AND DRAMATIC INTERPRETATION
Goethe Str. 39, Berlin-Zehlendorf West, Germany

FREDERICK SCHLIEDER
CREATIVE MUSIC EDUCATION
Summer Courses
Studio: 27 West 72nd St., New York Tel. TRafalgar 7-4200

LUELLA MELIUS
Victor Records
Steinway Piano
WOR-RADIO

JACK SHILKRET
Conductor - Pianist
Address:
Care of Musical Courier
113 West 57th St., New York

LOUIS SHERMAN TENOR
Management: J. W. COCHRAN, 119 W. 57th St., New York

MARIA MÜLLER
Metropolitan Opera Ass'n
THE ELISABETH OF BAYREUTH
SALZBURG FESTIVAL

"A musician thoroughly matured in his art."—New York Times
ROCK FERRIS
PIANIST ❖ *Now on Tour in Europe* ❖ Booking 1933-34
Columbia Concerts Corp. of Columbia Broadcasting System, Inc.
113 West 57th Street New York City

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

JULIA PETERS
Soprano
Concert Management
GEORGE LEYDEN COLLEDGE
113 W. 57th St., New York
Circle 7-1963

ROSA PONSELLE
Exclusive Management:
LIBBIE MILLER
113 West 57th St.
New York City
Victor Records
Knabe Piano

MARIE SHOTWELL
Soprano
Address care of Musical Courier, 113 W. 57th St., New York

ROSATI
GIGLI'S
Only Teacher
VOCAL STUDIO:
24 W. 59th St., N. Y. C.
Circular Mailed on Request
Phone PLaza 3-2875

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

The World's Greatest Musical Weekly
The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name ....
Address ....
City ....
Canada, $8.50 Foreign, $6.25

NEW PUBLICATIONS

BOOK

REVIEWED BY LEONARD LIEBLING

The Singer's Catechism and Creed, by Blanche Marchesi.

This book, dedicated by the author (famous London singing teacher) to the memory of her parents, Salvatore and Matilde Marchesi, says in its subtitle: "Here I lay down the truth about 220 years of teaching by one method." In the Preface there is this further explanation, ". . . A method taught by Garcia for seventy-five years; my mother, Matilde Marchesi, for sixty-five; my father, Salvatore Marchesi, for thirty-five; and myself, for thirty-eight."

The Garcia and Marchesi names and method have become an integral part of vocal history, and one can understand fully what Mme. Blanche means when she says at the beginning of her book: "Why this method has not been adopted by the whole singing and teaching world, remains a mystery to me. Since a multitude of stars was produced by the Garcia and Marchesi schools, the world might surely have guessed that this regular output of great and small artists was due to some infallible underlying principle."

That principle, or rather, set of principles, Mme. Marchesi proceeds to set forth and clarify thoroughly in her present volume. She discusses in detail the component elements of the singing voice (breath, vibration, registers, etc.); faults to be avoided; pitch; rhythm; *bel canto;* physical, hygienic, musical and intellectual aspects.

The chapter on the quality and timbre of the different recognized types of voices, is especially illuminative, and its understanding is enhanced by range-tables, musical examples, and citations of repertoire.

Another unusual chapter is called Ruin and Disease, with dissertations on thickened vocal cords; disturbances of the bronchial tubes and windpipe; nodules; pharynx and tonsil conditions; paralysis of muscles due to bad methods, etc.

Anecdotes of well known singers are plentiful in Mme. Marchesi's book, and it also has many photographs and drawings showing the physical construction of the larynx, vocal cords, pharynx, and their correct and faulty functioning in the projection of vocal sound. The reading of the volume is a series of super lessons in singing. (J. M. Dent & Sons, Ltd., London; E. P. Dutton & Co., Inc., New York.)

VIOLIN (OR CELLO) AND PIANO

Hora Staccato, by Jascha Heifetz, for violin or cello, and piano.

From the pen of the brilliant violinist Jascha Heifetz comes another clever arrangement which should prove an attractive addition to the fund of short pieces at the disposal of concert violinists and cellists. But, as the name implies, only such as are masters of the up and down bow staccato can hope to bring the piece to concert pitch. Thus the dedicatee, Gregor Piatigorsky, will have no difficulty in surmounting its difficulties.

The Heifetz frills are woven about a piquant theme by the Roumanian composer Dinicu, and much ingenuity is displayed in the weaving, both technically and with respect to figuration. Abundant, and in some cases prolonged trills, present a good opportunity for the study of that particular technical problem. The accompaniment lies well within the capabilities of pianists of moderate powers. (Carl Fischer, Inc.)

Reviewed by R. M. Knerr

For Three Blockflutes, Violins or Other Instruments

Tafelmusik, op. 32, by Werner Wehrli.

A suite of numbers forming Volume 9 of the series, Schweizer Sing- und Spielmusik, prepared by Alfred Stern and Dr. Willi Schuh. *Tafelmusik* (literally "table music") is one of the more recent manifestations of the movement to restore the older intimate type of chamber music popular in the days before professional concertgiving became popular. The blockflutes were instruments used during the sixteenth century, and have recently been revived by modern Central European musicians. The writing in this case is for a soprano flute in A, an alto flute in D and a tenor flute in A. The simple and unaffected folk character of these contrapuntal numbers is so refreshing, however, that they might be worth the attention of other chamber music groups that play in the home. The nine sections are in various canon forms, modelled after such dances as the Menuet, Gavotte, Paduane, Polonaise, Siciliano and Rigaudon, with two others entitled Schalmei (Chalumeau) and Carillon. All are extremely brief, pithy and firmly constructed in a technical sense. (Gebrüder Hug & Co., Leipsic and Zürich.)

For Violin and Piano

Cavatina, by Fritz Kreisler.

The publication of a new composition for the violin by Kreisler is something of an event. The Cavatina is a characteristic example of the Viennese master's genial style (B flat, 2/4 time), with a gently swaying melody for the solo instrument, overlying an accompaniment in which a triplet figure for the right hand predominates at first, later giving way to more elaborate arpeggio writing. The violinist is not given any particularly difficult feats to accomplish, the tuneful muse holding sway throughout, with various forms of the indication *dolce* marking the course. Toward the close there is a brief passage in double-stopping. (Carl Fischer, Inc., New York.)

Studio Notes

(*Continued from page 29*)

to the Pacific Coast. She broadcasts every Tuesday on the "Captain Norwood" programs.

MR. AND MRS. BADRIG VARTAN GUEVCHENIAN

BUENA VISTA, VA.—Spring recitals and choral vespers have been presented by pupils from the studio of Badrig Vartan Guevchenian at Southern Seminary. February programs included one by the music department, in which the Seminary Glee Club, assisted by soloists from Prof. Guevchenian's class, gave compositions of Pergolesi, Ponchielli, Liszt, MacDowell and others. Soloists were Margaret Durham Robey, Clara Jefferies Key, Beatrice Rindfusz, Lois McGuire, Margaret Armstrong, Jane Broadfoot, Grace Tumbridge, Annie Parks Moore and Charlotte Dimmick.

On Palm Sunday, choral vespers were given in St. John's Methodist Church (Prof. Guevchenian, director,) with Mrs. Guevchenian at the organ. The Easter Vespers at the seminary included two fifteenth century carols, and music by Bach, Gounod, Handel and Haydn. The Woman's Chorus of Buena Vista (Prof. Guevchenian, director) sang a choral service at the First Baptist Church. Mrs. Guevchenian was at the organ for the soloists.

The Seminary Glee Club recently broadcast from WDBJ, Roanoke, and gave a program in Trinity Methodist Church there. Graduate students of the music department will be presented in recitals May 18, 21 and 25, the final concert to take place May 27. Mr. Guevchenian recently gave a song recital at the seminary.

Piano pupils from the studio of Mrs. Guevchenian who have been presented in recital are Margaret Armstrong, Dorothy Birch-Field, Ruth Conaway, Ann Williams, Margaret Dillard, Miriam Pailet and Frances Bliss. Beatrice Rindfusz, a graduate organ student of Mrs. Guevchenian, is to give a recital at St. John's Methodist Church, May 21. She will be assisted by Grace Tumbridge, soprano, pupil of Mr. Guevchenian.

Prof. and Mrs. Guevchenian go to their summer home, Rondonook, on Lake Keuka, New York, after June 1.

IDA HAGGERTY-SNELL

Ida Haggerty-Snell of New York presented her pupils, Nell Justineau, Avis Allen, Sara Sandrof, Sarah Schnitman, Eleanore McBride, in conjunction with Clara Korn, Marie Wagner, Maurice Adolph and Martin, in a studio musicale on May 1. Their excellent tone production, enunciation and breath control were in evidence ,and each singer gained vociferous applause. Mme. Korn, playing her own piano compositions, Humoresque and Air de Ballet, gave pleasure to her listeners. Eleanore McBride, pianist, age six (student of Loretto McElroy, herself a pupil of Mme. Haggerty-Snell) made her first public appearance in pieces by Haydn and Mozart, preceding each with a short comment on the music. Misses Sandrof and Schnitman played a movement from Beethoven's Pastoral Symphony, in duet form. The studio was crowded with appreciative listeners.

F. W. R.

FRANCES HALL AND RUDOLPH GRUEN

Piano pupils of Frances Hall and Rudolph Gruen gave another monthly recital, May 3, at the Beaux Arts Apartments, New York. The program proved interesting and enjoyable, and Miss Hall and Mr. Gruen offered constructive comment at the end of each work performed. At the close of the students' numbers, the two teachers, acceding to requests, played a suite for two pianos, a composition of Mr. Gruen. They played the prelude, scherzo and humoresque, winning much applause for their adept projection. The scherzo was repeated as an encore. Pupils appearing were Rossel Golden, Rae Furmansky, Carmela Caputo, Lea Varell, Phyllis Robinson and Floyd Morgenstern, who played music by Bach, Chopin, Debussy, Mozart and Brahms.

S.

SARAH PECK MORE

HARTFORD, CONN.—Sarah Peck More presented her Hartford pupils on May 4 in the fourth studio musicale. Continuing her plan of specializing programs, the evening was devoted to opera, from the early Italian period to the present. Arias from works by Rameau, Lully, Gretry, Rossi, Mozart, Handel, Verdi, Thomas, Ponchielli, Gounod, Wagner and Puccini were sung by the Misses Atkins, Hammond, Nangle, Russ, Smith, Weldon, Forst, and Mmes. Bartlett, DeMauro, Haine, Ludington, Randall, Schieldge, Chase and Macomber.

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Special Summer Course June-July
706 Steinway Hall New York City

CELIA BRAEMS
Teacher of JULIA PETERS
Voice Building and Placing
49 East 78th St., New York BUtterfield 8-6612

ENZO DELL'OREFICE
Coach of CARUSO
Voice—Repertoire—Grand Opera
Studio 7-2, Hotel Ansonia, N. Y. SUs 7-3300

LEOPOLDO GUTIERREZ
Teacher of Singing
Specialist in Voice Building
320 East 42nd St., N. Y. C. MOhawk 4-8360

JEANNE DUSSEAU
SOPRANO
Management:
COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.
113 West 57th Street, New York City

Buy From Your Local Music Dealer

COMMUNITY CENTER CONSERVATORY OF MUSIC
ARIEL RUBSTEIN, Director
270 W. 89th St., New York City
SChuyler 4-1400
Violin Classes: Mishel Piastro, Raphael Bronstein, Theodore Katz, Boris Koutzen, Mordecai Dayan.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
SUMMER TERM June 19 to July 29, under regular Faculty.
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

LAWRENCE COLLEGE
CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Violin, Piano, Voice, Organ, Theory, Composition, and Public School Music, leading to the degree of Mus. B., and all the advantages of Liberal Arts College. Tuition Reasonable. Write for catalog.
Carl J. Waterman, Mus. D., Dean

OBERLIN CONSERVATORY *of* MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

GUILMANT ORGAN SCHOOL
DR. WILLIAM C. CARL, *Director*
ORGANISTS TRAINED AS EXPERT CHOIR MASTERS
Write for Catalogue 51 Fifth Avenue, New York

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25 6 months $2.50.
Name ....
Address ....
City ....
Canada, $8.50. Foreign, $6.25

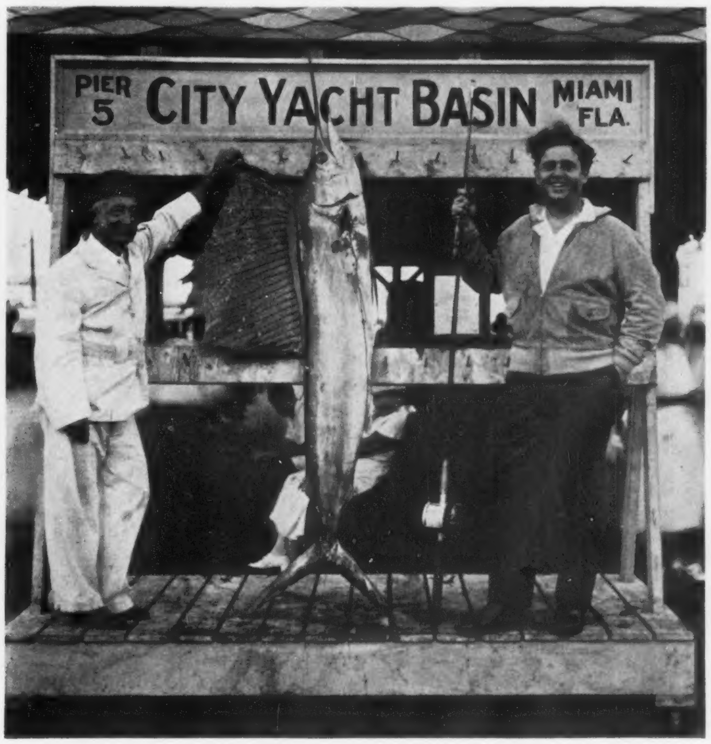
CARLOS SALZEDO
as he appeared in costume at the Metropolitan Opera Ball. Because it was impossible to characterize a harpist of musical importance during the nineteenth century, Mr. Salzedo and his ensemble were garbed in eighteenth century costumes. (Photo by Albert R. Dupont.)

GIOVANNI MARTINELLI and NINO MARTINI,
newly signed tenor of the Metropolitan Opera Company, saying au revoir as Martinelli (left) departs on the Italian liner Conti di Savoia for a vacation abroad. (Cosmo-Sileo Photo.)

CORNELIUS VAN VLIET,
after an absence of four years, will play at the first desk of the cello section with the New York Philharmonic-Symphony Orchestra, at the Stadium Concerts this season. He also plans to hold master classes for a period of ten weeks this summer at his New York studio.

JOHN CORIGLIANO,
a soloist at the Long Island Music Festival, held in Flushing, N. Y., May 12 and 13. Mr. Corigliano, a Brooklyn boy of Italian parentage, studied with Alois Truka and Leopold Auer. His début took place at Aeolian Hall, New York, in 1919, and he has appeared since in recital in New York, Boston, Chicago and elsewhere. He has been soloist with the New York Philharmonic, Cleveland Symphony and St. Louis Symphony orchestras, and toured as assisting artist with Marion Talley, Jeritza, Bori, Morgana and Chaliapin.

LOUISE ARNOUX,
mezzo-soprano, took part in a recent recital of the compositions of Charles Lagourgue, given under the auspices of the French Society of the Roerich Museum, at Roerich Hall, New York. (Photo by Atelier von Behr.)



ATTILIO BAGGIORE,
tenor, in training for his recent recital at Miami, Fla., landed a seventy-nine pound sail fish. (Photo by Delaney & Beers.)

ARTHUR OLAF ANDERSEN
will teach composition, counterpoint, and orchestration classes at the Chicago Musical College, beginning with the fall term in September. (Photo by Hollywood Studio.)

COMBINED GLEE CLUBS OF CORNELL, SYRACUSE, COLGATE, ROCHESTER, UNION AND BUFFALO WITH THE ROCHESTER CIVIC ORCHESTRA (Guy Fraser Harrison, conductor) in the final concert at the Eastman Theatre. (Photo by Paul A. Davis.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review OF THE World's Music

HENRI DEERING

American Pianist